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#26

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ON THE COVER: Alfred Hitchcock's *Psycho* turns 50 this year!

LETTER FROM THE EDITOR:

While last issue marked a milestone, for HorrorHound Magazine, not only for reaching our 25th issue, but also for the beginning of a new distribution deal which will increase our worldwide shelf space over the coming months – it is actually issue #26 that truly marks an achievement for this publication. We are officially five years young! That's right – it has been five years since issue #1 first reached comic book stores (and virtually nowhere else). Through online marketing and convention promotion at shows such as Monster Mania and Cinema Wasteland, we have developed our magazine, content, distribution and staff – not to mention the launched our very own conventions in Indianapolis and Cincinnati: HorrorHound Weekend!

I wanted to share some of my fondest memories from the past five years of hanging out with everyone who helps make this magazine possible. While context will be missing – here are some of my favorite experiences of the past five years: riding a roller coaster with Tony Todd and Tom Savini; watching Jeremy (Sheldon) sleep in a window; seeing the HorrorHound logo on the packaging for the 18" Pumpkinhead figure; getting yelled at by John Landis, getting trapped in an elevator with Savini; being able to screen *Nightbreed*. Uncut for the first time – ever, and with Clive Barker there, seeing the HorrorHound logo in the credits of *Anchor Bay's Re-Animator* DVD (a personal favorite of mine); screening *Dawn of the Dead* inside the *Monroeville Mall* (again, for the first time ever); being embarrassed that the *Monroeville Mall* staff scheduled the wrong side of the building's lights to go off during our screening; getting married at our convention in November of last year...

But most of all – thanks to all the fans who support HorrorHound with each passing issue and convention. We couldn't have done any of this without you.

– Nathan Hanneman (Editor-in-Chief)

November/December 2010

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LETTERS ♡ LETTERS ♡ LETTERS ♡ LETTERS ♡ LETTERS

LETTERS OF INTEREST

I see that in your next issue *Psycho* will deservedly be the recipient of a *HorrorHound* Retrospective. While Hitchcock's magnum opus is indeed a classic, there is another comparable movie that's also celebrating its 50 year anniversary, but doesn't get enough recognition. I am talking about *Peeping Tom*, Michael Powell's voyeuristic masterpiece. Every bit as disturbing as *Psycho*, *Peeping Tom* is a controversial classic that unfortunately destroyed the career of Michael Powell in a similar fashion that *Freaks* did to Tod Browning just three decades earlier.

As Roger Ebert said, *Peeping Tom* "didn't allow the audience to lurk anonymously in the dark, but implicated us in the voyeurism of the title character." The uneasiness that the viewer feels while watching this movie is palpable. Carl Boehm plays the title character, Mark Lewis, a profoundly disturbed man who suffered at the hands of his father as a child. Mark's father, a psychologist studying the effects of fear, would routinely perform increasingly creepy and horrific experiments on his son. Because of this, the viewer can't help but to feel sympathetic to the timid, socially-awkward killer that Mark has become.

Peeping Tom is one of the most unsettling movie experiences I've ever had. It's a shame that it doesn't get mentioned alongside the likes of *Psycho*. Hopefully, this letter will help rectify that.

David Ginsberg (Staten Island, New York)



My name is Bruce Babcock. I got a Halloween/Michael Myers tattoo done a few months back by an artist named Manuel at East Bay Tattoo in Brentwood, California. Just about a month after getting the tattoo, I got to meet Jamie Lee Curtis at Disney's California Adventure theme park. Jamie took the time to take a couple pictures with me, including one of her pointing to the tattoo. Here is a picture of the tattoo and a pic of her checking out the tat.

Thanks, Bruce B.



It was a couple of issues ago, but in preparation for a Halloween playlist I reused the article from March/April 2010 titled "Composing Screams: The Sounds of the '80s Slashers." I could not help but notice that as in depth as the slashers it they leave out *Vinnie Vincent Invasion* "Love Kills" where the video featured scenes from *A Nightmare on Elm Street 4: The Dream Master*. Also, the 1986 movie *Trick or Treat* which features a rockin' soundtrack by Fastway. Regardless, I am a subscriber and love the magazine... keep up the good work!

Adam Lane (Raleigh, NC)

I am e-mailing you today to submit a short correspondence in regards to the wonderful *Shining* location article [last issue]. For 30 years I have been a fan of the film, and it stands, in my opinion, as the Citizen Kane of horror. I have been collecting Hollywood memorabilia since 1992 and



have all my *Shining* material featured in my upstairs stairway. My office is referred to as Room 237, as indicated on the door. You have cleared up 30 years of false information and urban myths about the locations that were used in Stanley Kubrick's *The*

Shining. It is interesting to find out the three actual locations that had references throughout the film. The article has inspired my wife and I to make reservations next June to stay at the Stanley Hotel, built by Fredrick O. Stanley, for our first anniversary.

I have attached photos showcasing several of my *Shining* pieces. I have two jumbo lobby cards that both feature Jack along with the original opening night movie premiere invitation to Mann's Chinese Theatre on Hollywood Blvd. All three of these pieces once belonged to Forrest J. Ackerman from the Ackermans and were purchased through Sean Fernald, a 30 year friend of Forrest and Joe Moe. I also have a framed Australian daybill, a single Spanish lobby card signed by Danny Lloyd, a single American lobby card and a signed Joe Turkel photo from the film. I felt compelled to take the time to e-mail you and submit photos of my collection. I look forward to possibly seeing my letter and photos printed in an upcoming issue of *HorrorHound*. The current issue, as always, is dynamic. It is becoming a reference tool for horror enthusiasts.

Thanks for taking the time to read my letter and keep up the great work!

Scott Ford (Scott Ford's Drive-In Graphics)

I have been reading *The Walking Dead* comic book for a long, long time. Reading this comic is like reading a well-established soap opera like *The World Turns*, except for the gore, heavy-laced drama, bloodshed and of course the numerous zombies that shake up the lives of the comic book characters. When first reading *Walking Dead*, I was saying to myself, what a great movie this would be, but to have the story go on television is even better, because this story is a loooooong story and it has to be produced to its full potential! I will be watching!

Paul Dale Roberts, HPI General Manager

Oops There was a clerical error in last issue's Hall of Fame featuring *Alien*. John Hurt was the victim of the facehugger/helthug burst, not Harry Dean Stanton.

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*All articles written by Aaron Crowell and Nathan Hanneman, unless specifically stated otherwise.

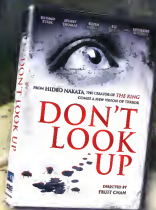
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Carpenter's THE WARD

by Kenneth Neelson
and Nathan Hanneman



Amber Heard in *The Ward*.

While 2010 will go down as one of the most unproductive years in horror (a total of approximately 10 theatrically released horror films hit screens between the months of January and October, compared to last year's 20 films released by the same calendar date), it will also mark the year that some of our most cherished horror directors of the '70s and '80s made their return behind the camera. Joe Dante (*Pranha*, *The Howling*) has his 3-D feature, *The Hole*, which premiered in October at the AFI Film Festival (Dante's last theatrical foray was 2003's *Looney Tunes: Back in Action*). John Landis (*An American Werewolf in London*), whose last theatrical film was released in 1993 (*Blues Brothers 2000*), has his black comedy starring Simon Pegg and Tim Curry, titled *Burke and Hare*, currently finishing up production in the UK. Even Wes Craven, who has been more active in theatrical filmmaking (2005's *Red Eye* and the dreaded werewolf flick, *Cursed*) has *My Soul to Take* currently in theaters and *Scream 4* set for release in April, 2011 (see last issue for our interview with Mr. Craven).

Which brings us to one of the most decorated genre filmmakers of the era. Having directed such classics as *Halloween*, *The Thing*, *The Fog*, *Big Trouble in Little China*, *Christine*, *They Live* (the last just keeps going!) – the Master of Horror himself, John Carpenter! After a slew of critical and financial successes (see all previously mentioned films), Carpenter hit a rough patch after the 1992 horror/comedy nightmare known as *Memoirs of an Invisible Man*. The film was a bomb theatrically and can be credited for assisting in the career downfalls of both stars, Chevy Chase and Daryl Hannah. Costing an estimated \$40 million to produce, the film failed at the starting line – providing a measly \$14 million in grosses. (Chevy Chase followed *Invisible Man* with his famously bad Fox late night talk show, while Hannah wound up making schlocky, made-for-TV films like *Attack of the 50 Ft. Woman* and playing bit parts in '90s comedies and indie sleepers. But that's enough about that.)

Carpenter was able to coast through a few more projects afterwards, including 1995's *In the Mouth of Madness* and the *Village of the Damned* remake. But after the 1996's *Escape from L.A.*, the projects started to get fewer and farther between (and less financially stable), including *Vampires* (1998) and *Ghosts of Mars* (2001). While some of these titles have found their own cult followings, after all these years, the output from Carpenter dried up completely until 2005 when he was welcomed into the world of *Masters of Horror* – the two-season anthology horror series which ran on Showtime. "I was burned out!" John Carpenter recently told *HorrorHound* during an interview about his absence in the world of filmmaking. "But then I did two TV movies for cable – for *Masters of Horror* I had a good time and I thought, why not give it a try? And I enjoyed myself." Luckily for us horror fans, the projects did prove successful (and fun), and before the decade could end, John was back at it – directing his first theatrical film in nine years!

Titled *The Ward*, the film has already premiered in North America, thanks to

a screening at this September's Toronto International Film Festival, and has reportedly been released in other countries as well (such as the Netherlands). While an official release for *The Ward* has yet to be revealed, the buzz for the film has already been building, in part thanks to a campaign led by Carpenter himself to make horror fans aware of this impending feature film – making stops at a number of popular horror conventions across the US (including Texas Frightmare Weekend and Monster Mania in Cherry Hill, New Jersey). In fact, it was during *Monster Mania* that *HorrorHound* had the opportunity to sit down with Mr. Carpenter to discuss the film, whose comments are "captured" throughout this article.

The Ward follows the story of Kristen, a troubled young girl who awakens to find herself cut-up, bruised and drugged – and she is being held against her will in a remote ward of a psychiatric hospital. With no memory of how she ended up in the hospital – and no memory of who she is, and how she was admitted, all Kristen knows is that she isn't safe. Kristen discovers four similarly screwed-up women and begins to question whether her visit in the ward has more sinister, and dire consequences. At night Kristen hears strange sounds as she begins to question her sanity. Could the ward be haunted? Is something much more controlled at work? Slowly, the other women in the hospital begin to disappear and Kristen must escape the ward before she becomes a victim of it. Trying to escape, Kristen will uncover a truth far more dangerous and horrifying than she could have ever imagined.



When asked about his interpretation of *The Ward*, John Carpenter had even less to say about its premise. "*The Ward* is a psychological horror movie that takes place inside a mental institution. It is essentially an identity movie. And that's about all I'll say." What is more interesting about the story is that it actually takes place in the 1960s (Carpenter is known for making movies set in the future, but not often in the past). "Well, originally it was set in the '50s," John explains, "Because certain techniques and certain rules of incarceration in a mental institution changed in the '70s, so we couldn't put it today in other words, you could have an involuntary commitment back then. You could put people in, and if they didn't want to go, too bad. In the '70s, that all changed. You could only keep people for a certain amount of time, and if they didn't want to stay, they're out. So, that was the reason."

And therein lies the horrors of the central character of Kristen (played by Amber Heard, by the way – who has appeared in a number of recent horror hits such as *Zombieland* and *The Stepfather* remake). On top of Amber, the cast is made up of a number of interesting names, including Jared Harts (*Mad Men*'s Lane Pryor) as Dr. Stringer, Danielle Panabaker (*The Crazies*, *Friday the 13th*) as Sarah and Lyndsy Fonseca (*Kick-Ass*) as Iris. The film is shot in a mental institute for women, and presented a new dynamic for the director – shooting a



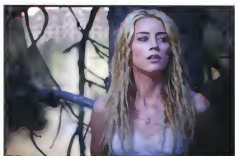
John Carpenter refers to the director's chair.

film with a nearly all-female cast. About 30 years ago, Carpenter directed the all-male cast in *The Thing*, so what was it like directing a predominantly female cast (young at that) in *The Ward*? "It's much more fun to direct young girls," Carpenter jokes. "Much more fun. You know, good actors are good actors, so it doesn't really matter."

The film itself was actually written by brothers Michael and Shawn Rasmussen (2005's *Long Distance*). Considering John Carpenter's history of working on original projects, in which he can be found writing, producing, directing and even scoring – why did he choose this particular pre-penned script? Carpenter commented, "I really liked the characters and I thought it was a chance to work with some young actors and kind of get back into that again. Some really good, meaty parts." These meaty parts are in contrast to the film's scope, which is quite intimate and small this go-round. "It was intentional on my part in a way, to an extent," John explains about his intentions with producing a film boasting fewer locations and cast members. "You know, I'm getting older and I'm not as interested in putting myself in more stressful situations anymore. So this was a perfect fit. It wasn't too big and it wasn't too much to handle for me at the time. It was something I wanted to do."

The film itself was actually shot at real locations, including the Eastern State Hospital in Medical Lake, Washington. "It was interesting," John mentions of filming on-location, "The criminally insane building was right across from our set. And we had emergency drills such as what would happen if somebody gets out. It was crazy." While the film touches upon subjects captured on film in the past, one has to wonder if John channeled any specific influences while filming *The Ward*? "On this particular story? No. I've had general influences on my career from the beginning though," John says.

One of the most interesting aspects of John Carpenter's career is that he generally scores his own films. Halloween is arguably the greatest horror movie score of all time (comparable with *Jaws* and *Psycho*). His synth-inspired music adds nearly every one of his films, from *Assault on Precinct 13* to *Big Trouble in Little China* (in which he even filmed a music video, which stars himself – and collaborators Nick Castle and Tommy Lee Wallace). For *The Ward*, however,

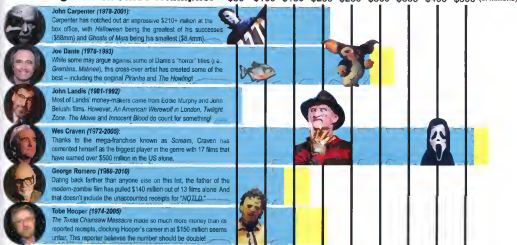


Carpenter decided to hand over scoring duties to fellow-musician Mark Kilian (*Traitor* (2008), *Rendition* (2007)). Carpenter assured us, however, not to worry too much about this change. "[It's an] unbelievable score! I'm just so happy with his score, he's really, really talented." John exclaimed. "I played on a couple pieces but very minimal. Very minimal. But this is a very different kind of sound and he brings something unique to the movie that I wouldn't have brought."

In all, *The Ward* is still trying to find a permanent release date, having appeared thus far only in film festivals. John hopes that when fans of his finally get the chance to see the film, they will have "a good, gory time." ... which is funny, considering the film is not stacked with the "red stuff," John adds. "This doesn't have that much. You know, when you look around at other films ... it's gotta couple of neat scenes." And hopefully we will be able to see those scenes at a theater nearby – if not by year end, the best we can hope for is a solid release date – either theatrically or to DVD/Blu-ray. Until then, keep an eye on *HorrorHound.com* or right here in *HorrorHound Magazine* for the latest news on *The Ward* ... and John Carpenter's return to the big screen!

Horror Legend Box Office Triumphs!

\$50 \$100 \$150 \$200 \$250 \$300 \$350 \$400 \$500 (in millions)



Deciphering the numbers: Back in the ginchoussidrive-in days, films were screened all over the country without proper records being kept. A small copyright issue with *Night of the Living Dead*, or deals with mobster-producers (Texas Chainsaw Massacre) didn't help either. The yellow lines above are our interpretation of box office grosses based on unreported receipts (all estimated guesses, of course). Romero (*Martin*, *The Crazies*), Craven (*The Hills Have Eyes*), Hooper (*"TCM"* *Eaten Alive*) and Dante (*Piranha*) are all included.

Fun Fact: It is reported that John Carpenter turned down or left such projects as: *Fatal Attraction*, *Firestarter*, *Top Gun*, *Armed and Dangerous*, *The Golden Child* and ... *Zombieland*!

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PRESENTS:

INDIE SPOTLIGHT IN REVIEW



The Taint by Kirk Chastain
(DCFF Film Review Committee)

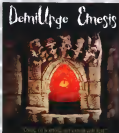
Do you enjoy gushing bodily fluids of all kinds? Do you like gut-splattering violence? Do you like hysterically inelegant humor and films about outbreaks of horrid diseases? If not, then you're probably reading this because you accidentally picked this magazine up when you meant to grab the new issue of *Glamour*.

The reason I ask is because one's list of tums-on must include all these elements if one is to enjoy *The Taint*, a new indie feature by Drew Bolduc and Dan Nelson (Bolsen Media Alliance).

Thankfully, most modern HorrorHounds love all these things and therefore will have an absolute blast with *The Taint*. The story is of a pair of best friends who team up in the face of adversity to survive the outbreak of a mysterious disease that has gripped the area. As they work together to overcome the odds, they encounter another group of fitness-obsessed survivors who kind of... work out and wear tight shorts to celebrate the downfall of society.

The Taint really fills the void that was left behind when the '80s Troma/Street Trash/Meet the Feebles-style films went the way of the dodo. It shows people doing some terrible things and looking gross doing them. But the film moves at such a zany galloping pace and delivers nonstop laughs, so even though much of the content could be considered juvenile, it never stops being entertaining or jaw-droppingly perverse.

The Taint is a rarity in the indie film world: an obscenely off-color and violent romp that doesn't get too stupid and doesn't get too caught up trying to imitate other films.



DemUrge Emesis by Jason Hignite
(DCFF Festival Organizer)

DemUrge Emesis is the fourth installment in Voltaire's ongoing Chimerascope project. Chimerascope is a series of stop-motion short films based on work that Voltaire had done for MTV in the 1980s. Each of the shorts is narrated by a singer. *Transmura* was the first in the series, narrated by Richard Butler of the Psychocircus. The sophomore effort, *Rakthaviva*, was narrated by Deborah Harry of Blondie. *X-Mess Debris*, a dark holiday short, the third film in the series, was narrated by Gerard Way of My Chemical Romance. Each of *DemUrge Emesis*'s predecessors has won major awards at film festivals throughout the country. And, though this installment has some serious cinematic shoes to fill, Voltaire manages to hit the rusty spike right on the head. Narrated by none other than Denny Elfman, with music by the beautifully dark chamber-rock band, Rasputina, Voltaire metaphorizes the artistic experience from epiphany to creation, through criticism to annihilation, and back to epiphany.

Like all of his work, *DemUrge Emesis* reflects Voltaire's dark, Burtonesque style. As always, Voltaire has created a world that I want to live in. The scenery is dark and rich. The creatures are fascinating and morbidly fun. And, the music/narration not only guide the story, but provide hypnotic audio textures. *DemUrge Emesis* definitely leaves you wanting more.

Voltaire's wonderfully macabre content is available on his YouTube page, and his website (www.voltaire.net). However, by all means, do yourself a favor... find a way to catch his stuff on a big screen!



Nelly et Lio by Arthur Cullipier
(DCFF Festival Organizer)

What can I say about *Nelly et Lio*? This little "slice of life" story is a French-Canadian masterpiece (directed by Eric Raymond and Etienne Langlois). Apparently, the anglicized version of the title is *Thelma and Louise*. These characters, however, are only criminals in the mildest sense of the word, but they are most certainly on an adventure. After stopping to trespass and steal a Christmas tree (out of season), the two girls are accosted by a fannal wearing Asian, who turns out to be the owner of the property. They flee in their tiny, yellow car to the local radio station only to end up being chased by a killer. Then they meet a mouse.

The editing is tight, the acting is exceptional, and the tale is engaging and keeps you guessing until the very end with some nice gore and a great decapitation with lots of blood. Very weird and a lot of fun! Oh yeah, and there are talking donut holes. No, really. Actually, they sing on the DVD menu, which is awesome. But it's in French with no subtitles, so I couldn't tell you what they're singing about. It sure does sound jaunty though.

You definitely haven't seen this before. The people who made this film had a solid idea of what they wanted to see. They understood the amount of story they had and did not try to pad it out. ... And they had an anatomical mouse.

If you like French-Canadian gris, wild showers of blood spraying from the neck of a villain in the middle of a frozen field, road movies or filmnet, then you'll love *Nelly et Lio*! I do, and I did.



The Prometheus Project by Leya Taylor
(DCFF Festival Committee)

While scientific testing on re-animated corpses in secret underground laboratories is not a new subject for the horror genre, it is certainly something that I can't seem to get enough of. *The Prometheus Project* fulfills the promise that its title brings. A film written and directed by Sean Tretta, it is well-shot, well-acted, and well-put together. That's a three for three as far as I'm concerned.

Structure is an important, if underplayed, chemical in the formula (to use an analogy of SCIENCE!) This film's structure gives you background for each of the characters without boring you. Each segment segues into the next very well, blending different perspectives of what is happening in the story. It is almost seamless in its approach. The only negative thing I would say about the film is that it might be a tad long, but not so much so that you become disinterested.

The film boasts stellar acting by Tiffany Shepis, Louis Mandylor, Ed Lauter, and a stand out performance by Scott Anthony Lee. The cast coupled with a good, fast-paced script, makes for an engrossing feature that keeps you interested until the last scene. *The Prometheus Project* is an excellent twist on Mary Shelley's classic story *Frankenstein*, bringing modern science into the age-old desire to control death.

The film explores the moral struggle associated with illegal testing for a super-serum that would cure human illness. The drama of the film does not detract from the horror, it helps to build it, working with the intelligent horror fan to ensure that interest is maintained and a greater purpose served.

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LET ME IN: From Page to Screen

Details Lost in Translation by Michael O'May

Let the Right One In is by many accounts one of the greatest horror movies of the last decade and one of the best vampire movies ever made. I could go into the countless reasons why it is such a great film, but the plain and simple point is that we horror fans just love it. Now if you are a huge fan of the film and you're reading this article, then you are well aware that *Let the Right One In* is based on a book called *Let Me In*, by John Ajvide Lindqvist. It is also worth noting that the US remake of *Let the Right One In* bears the book's title of *Let Me In*. Whether this is to dumb down the title or pay homage to the original book is unknown (as of this article's writing). As you read this, *Let Me In* has been in theaters for a few weeks now, I sincerely hope that the source material inspired two great movies and not just one. ...

I am not going to review *Let Me In* (the novel) for you. There is nothing I can add that has not been written before, and honestly, the movie is very faithful to the book. The movie just leaves out some key elements, elements that I am sure you would love to know more about. What I present to you are 10 reasons why you should get off your ass and buy the book that inspired one of the greatest horror movies.

There Are No Taboos What I mean is that *Let Me In* never holds back anything that would get in the way of telling the best horror story possible. Lindqvist is well aware of his reading audience and never once talks down to them or tries to spare their feelings. Every page you read gives you cold hard truths and is not afraid to talk about anything, including child molestation and human sexuality. I am finding more and more that this is a very Swedish way of approaching the narrative; it's simply not in their nature to tiptoe around anything.

The Piss-Ball Oskar really is a mess, more so than in the film. While the movie hints at it, Oskar has such a problem with bullies that he constantly pisses himself. To combat this, he keeps a nerf ball stuffed in his pants for accidents. Unable to find the courage to stand up to his tormenters, Oskar fantasizes he is a world famous serial killer who takes his revenge on the bullies. The fantasy never makes it past a tree, however, that is until Oskar meets his deadly muse, Eli. While Oskar does not actually kill any of his tormenters, he comes close sev-

eral times and he is solely responsible for the battle escalating to the point of death. If anything, this is to give you a sense of how fragile and flawed Oskar truly is and how far he comes by the end of the book.

Tommy A main character in his own right and the closest thing Oskar has to a friend, Tommy is a wayward teen that lives in the same housing complex where the story takes place. Tommy's story mirrors Oskar's in that he is struggling with the pains of growing up and discovering the world he knows is largely bullshit. But unlike Oskar, Tommy does not do much to get out of his druthers. Tommy's mother is romantically tied to the police officer from the opening of the film, which is much of his story arch until he has a pretty nasty run-in with the "keeper" Hakan.

Hakan Far and away, the biggest change from the book to the movie is Hakan. As it is suggested in the movie, Hakan is a child molester. A man found by Eli to gather fresh blood for her in exchange for sexual favors. In *Let Me In*, the book, you get a better sense of what he struggles with day to day. While I'm sure we would all process the extreme details of a child molester's life differently, for me it served to humanize the monster. At the start of the novel, Hakan is a man on the verge of losing control, his relationship with Eli has brought him to the point of no return. The result is a man fueled by his obsession with young boys, and Eli. Surprisingly the arrival of Oskar is treated like an inevitable outcome by Hakan, while he fights the relationship initially, he gives up rather quickly. I'm not saying anyone wants to exorcise their face with a mason jar of acid, but Hakan



HorrorHound's 25 Most Significant Vampires in Cinema:

In the past 16 months, pop culture magazines and Web sites across the world have been posting their lists of "Greatest Vampires of All Time." And while everyone is welcome to their own opinions, we at HorrorHound have found many of them to be way off (many include Edward from *Twilight* in the top spot, while neglecting names like Nosferatu). Just for kicks, we decided to compile our own list of the 25 most significant vampires found in cinema. Let us know your opinion by e-mailing us at mail@horrorhound.com!



Bela Lugosi
Dracula (1931)



Max Schreck
Nosferatu (1922)



Christopher Lee
Horror of Dracula



Ingrid Pitt
The Vampire (1957)



William Marshall
Dracula



Wesley Snipes
Blade



Anders Hove
Subspecies



Kate Beckinsale
Underworld



John Amos
Martin



Bill Paxton
Dawn



Klaus Kinski
Nosferatu (1979)



Chloe Moretz (Lily) and Kodi Smit-McCree (Owen) in *Let Me In*

seems more than willing to just be done with all of it. You will see in the novel that the death of Hakan is a man letting go and giving in to his desires no matter how wrong they may be.

Flipping the Switch. In the novel, Eli makes a point to "flip the switch" after she drinks from anyone to make sure they stay dead. In other words, she makes sure their brain is destroyed to prevent the creation of new vampires. This is hinted at in the movie but not completely explained. It would seem that this version of the vampire "virus" takes hold pretty quickly. However, she does not complete the killing two times in the book, with Virginia and Hakan.

Virginia: Virginia plays pretty much the same role she does in the movie, which shows you how horrible it is to be a vampire. Virginia isn't a full-blown vampire at the start, rather the symptoms take hold slowly, first an aversion to light and the lack of appetite, and the cutting herself for blood grow over the course of a few days. Slowly Virginia becomes less human and more of something else entirely. You get a much deeper understanding of the horrors of being a vampire and why Eli says there aren't more vampires in the world, most kill themselves.

Zombies Perhaps the coolest omission from the book is what happens to Hakan after he falls out of the window at the hospital. He gets back up again, but this time a zombie! Yes, the classic, slowly rotting, shambling monster of E.C. comic's lore, just with a constant erection. Once you understand Hakan's sole motivation as a zombie is to find and rape Eli and the fact he has a zombie chubby, you can understand why they left this part out of the movie. It still does not change the visceral mental-picture Lindquist paints for you. Lots of cool zombie carnage ensues.

Expanded Vampire Powers: In a rather odd aside, you discover Eli can shape-shift. Not in the classic-vampire sense like she turns into a bat, no, it's quite different; Eli can grow claws and wings by sheer will. If you were ever wondering what tears apart the asshole Swedish bullies, this is your answer.

You Will Question: By the simple virtue of reading this book, you are going to question a lot about yourself, just like Oskar. While it is almost a given that you are all grown up and you have been through all the angst and questioning of the adult figures in your life, but you probably never had to take a deep look at your sexuality. It's pretty easy to follow the growing relationship between Oskar and Eli, and in a very embarrassing way you begin to feel those lost pains of puppy love all over again. As ashamed as I am to admit this, I opened the book every night like a little girl excited to see where this very odd relationship was going. Maybe it is the horror element that pulled me in, maybe I am just a sap, either way, I was pulled into young love. You can imagine my surprise and anger once it was revealed that Eli is actually a boy. The true test to Oskar and to the reader is: do you really care about this character enough to put aside any predisposed feeling you have about sexuality? I think if *Let Me In* shows you anything, it's that when it comes to love, even between two men, it is far more complicated than you think.

Eli's Origin. This is the biggest incentive for reading *Let Me In*, you get to see just what hands shaped Eli's fate. As you have read and assumed from seeing the mutilated genitals scene in *Let the Right One In*, Eli is in fact Elias, a boy. While the details even in the book are fuzzy, Elias was sold or gambled to a vampire by his mother some hundreds of years prior to when the story takes place. In a pretty horrifying scene, young Elias's fate is sealed by a roll of the dice. While other children present are spared, Elias is chosen to be fed to a vampire that can only be described as Marilyn Manson-esque. Elias is tied to a table and his genitals are removed so the vampire may drink from the wound that used to be his penis. At some point, Elias escapes and presumably kills his vampire captor, but he now shares the same curse. Instead of living life as a boy with mangled genitals, Elias chooses to become Eli, the young girl you come to love in *Let Me In*. Beyond the obvious torture of being a vampire, through Eli's origin, you understand just how sad a character she is.

While it is pretty cliché to say that the book is better than the movie, *Let Me In*, the book, is better than *Let the Right One In*, the movie (original or the remake). I hope that these quick bullet points have convinced you to pick up the book (which you can find currently at most large book stores like Barnes and Noble/Borders and online at places like amazon.com). If not, consider this the cliff notes.



5 Kiefer Sutherland
The Last Days



6 Riggie Huddler
Salem's Lot



7 Gary Oldman
Bram Stoker's Dracula



8 Tom Cruise
Interview with the Vampire



9 Chris Sarandon
Fright Night



10 Frank Langella
Dracula (1979)



11 Lina Leandersson
Let the Right One In



19 Aaliyah
Queen of the Damned



20 Denny Huston
The Order of the Phoenix



21 Thomas Ian Griffith
Vampires



22 Duncan Regehr
The Monster Squad



23 Salma Hayek
From Jack to Jill



24 David Bowie
The Hunger



25 Amanda Donohoe
The Girl on the White Horse

Over the last few years, the US has been treated pretty well in comparison to foreign-market DVD releases (one of the first articles published in *HorrorHound* Magazine detailed the various reasons one must own an all-region player – mostly due to the foreign market's ability to produce amazing packaging – ranging from prop replicas to intensely detailed books and die-cut or plastic display cases). But recently, another legitimate reason for Americans to visit amazon.co.uk has arrived.

A Blu-ray box set featuring three Spanish-language films from Mexican filmmaker Guillermo del Toro has been released. Aptly titled *The Guillermo del Toro Collection*, this BD set includes his 1983 cult classic, *Cronos*, 2001's *The Devil's Backbone* and 2006's *Pan's Labyrinth*. The best part



of this set is that it comes in a deluxe pop-up book-style box that pays tribute to del Toro's craft.

Each film comes in HD with lossless audio and an assortment of extra features. *Cronos* will include a del Toro commentary, "Geometria" (short film), interviews with del Toro and Guillermo Navarro, as well as director's notes. *The Devil's Backbone* includes a del Toro commentary, video prologue, "Of Ghosts and Fauns" special, behind-the-scenes featurette, special effects, trailer, storyboards and bios. *Pan's Labyrinth* is the most packed of the films, with another del Toro commentary, motion comics, video prologue, The Guardian interview, "The Power of Myth" special, "The Color and the Shape" special, storyboards, VFX plate companions, director's notebook, music featurettes, poster gallery and trailer. All films are presented in their original Spanish language with English subtitles.

10 QUESTIONS WITH William Lustig

by Aaron Cronell



Every issue of *HorrorHound* we try to track down one of the industry's top directors in hopes of asking them a series of 10 seemingly random (and most times stupid) questions. In the past we have interviewed such visionaries as George A. Romero, Rob Zombie, Toho Hooper and Roger Corman. This issue we had the opportunity to speak with the president of Blue Underground and the director of such classic titles as *Maniac*, *Vigilante*, *Uncle Sam* and the *Maniac* Cop Trilogy. William Lustig! Here is the result... 10 Random Questions:

HorrorHound: If you could oversee any remake from one of your own films, which would it be?

William Lustig: That's a good question. *Maniac* ... you couldn't really remake that. I guess if I had to pick, it would be *Maniac* Cop 3. Because of the creative problems that Larry [Cohen] and I experienced during the making of that film, it became a hodgepodge – it never really became a film. Larry's script was a much better idea than what wound up on the screen. It was so compromised.

HH: What is your favorite snack food?

WL: I guess I'd have to admit to ice cream ... but it's got to be really, really good ice cream. I like really high-quality gelato or something.

HH: Did you happen to save any cool souvenirs from any of your film shoots?

WL: I have the make up mold from *Maniac* Cop 2. It's the head they used to put the make up appliances on before the actor. But I didn't really collect any souvenirs. I had a lot of stuff from *Maniac* in my New York storage, but when I moved to California, I got rid of it. I wish I had kept it all.

HH: What does a fun night entail for you?

WL: A fun night for me is when I am traveling and I get to go eat at one of the restaurants featured in *Diners, Drive-ins and Dives* [The Food Network].

HH: Where did most of your film influences come from?

WL: 42nd Street, without a doubt. Typically, it would be the films of the late-'60s to mid-'70s. Those were really my formative years of watching film. That was the period when I saw everything that came out.

HH: What genre of cinema is your favorite?

WL: Film-noir, no doubt. I even like film-noirs that aren't "classics" ... I gravitate to them more because there's something primal about them which I really enjoy. They were about sex and money and that's what I love about them.

HH: Do you think another format will eventually replace Blu-ray?

WL: Absolutely something will come along and replace it. That's like asking if hip-hop is the last genre of music. But it all comes down to content. BD, DVD, VHS – it's all about the content. I feel the quality across the board, especially mainstream is boring to me, so I don't care if it's on BD or DVD or whatever.

HH: Do you think movies are more violent than they were back in the '80s?

WL: I think movies are more bland. There is something more sanitary about them. I'm watching a horrible movie right now called *The Losers* on Blu-ray. There aren't any clever plot twists, not a clever line of dialogue, we have seen all the explosions before. For me, it epitomizes modern movies. It's shallow, boring, dull, piece of ...

HH: What's your favorite film that's currently not on DVD?

WL: Oh, I could give you a lot of them. I put on a film series in New York where I show movies that are not available on DVD. The one I could give you that was the hit of the last festival was *Dark of the Sun* aka *The Mercenaries*. Another that belongs on DVD that isn't is *The Town that Dreaded Sundown*. It's only available on pan-and-scan VHS. ... *Rolling Thunder* ...

HH: Who is your favorite film heroine of all time?

WL: I would say Ida Lupino (*The Hard Way*). I would see anything she was in.



William Lustig's *Blue Underground* has been one of the leaders in independent-film distribution, especially in the realm of high definition Blu-ray offerings. Their catalog includes such classics as *The Crazies*, *The Bird with the Crystal Plumage*, *Dead & Buried*, *The Prowler*, *City of the Living Dead*, *Toolbox Murders*, and Lustig's own *Maniac* - which is now available for purchase at retail or online at www.blue-underground.com.

CHOICE CUTS:



Over the past few issues we have published wrap-ups on WBShop.com's online store, which releases exclusive content – not available at your local retail outlet. In a surprise move WBShop revealed that the 1973 animated series *The Addams Family* is now available in a complete series 4-disc set!



It is with great joy to not only announce the Blu-ray release of Guillermo del Toro's classic *Cronos*, an original take on the vampire story, but that Criterion is in charge of this exciting set. With an authorized transfer of the film, this disc will include two commentaries, a short film by del Toro, new interviews and a collector booklet.



Blue Underground announced *Daughters of Darkness* to BD release on December 21st. Presented in its uncensored director's cut, extras are the same as those included in the 2-disc "SE" DVD released in 2006 (including two commentaries, cast/crew interviews, theatrical trailer and radio spots).



In a weird twist, Mill Creek Entertainment announced plans to release *Gamera: Guardian of the Universe* and *Gamera 2: Attack of the Legion* (the 1980s remake and its sequel) onto BD as part of a "high-definition double-feature" just in time for Halloween. No word on the third film in the reboot line *Gamera the Brave*.



A few of this issue's "Choice Cuts" are now available in stores. But worth discussing (as we missed them in last issue's DVD coverage). This is highlighted by the theatrical-cut 2-disc BD of *Groundhog*. Included is the latest version of the double-feature, plus featurettes, commentaries, trailers and more.



November 16th marks the release of *The Metropolis* into Blu-ray. The most recent restoration of the film, clocking in at 147 minutes (which premiered earlier this year in Berlin). A 50-minute documentary about the lost footage, interview with Paula Felix-Oster and the 2010 re-release trailer will accompany this disc.



E1 Entertainment's remake of the 1988 cult classic, *Night of the Demons*, is now available on DVD and BD. Young party kids decide to spend Halloween night in a haunted mansion, turning into demons and mutilating themselves and their friends. A commentary, interviews and behind-the-scenes footage accompany the disc.



The Robert Rodriguez/Navarro Antal sci-fi horror hit, *Predators*, is currently available on home video (in both DVD and BD formats). A commentary by the above-mentioned duo, character motion comics, deleted scenes, featurettes and making-of line this disc set, most of the features being exclusive to the Blu-ray set.



Universal announced another hit from its back-catalog – 1990's creature feature *Tremors*. Available on Blu-ray this November 9th, this best-seller release includes postlens on Kevin Bacon, Michael Gross and Rhea McEnroe, as well as a making-of *Moviefest*. Behind-the-scenes, outtakes and the original ending.



MGM released *Troll 2* this October on a DVD/DVD combo. This 20th Anniversary Nickelodeon Edition received renewed interest after the documentary, *Best Worst Movie*, was released earlier this year. Special features have not been revealed – but you can look for *Best Worst Movie* on DVD in stores on November 17th.



On November 16th, The Twilight Zone fans will be ecstatic to learn of Image Entertainment's season two release of the beloved series on Blu-ray. New George J. Clooney and William Batty interviews accompany the disc. Image has done a bang-up job with the season one set, making this season 2 HD offering a must-buy!



The last, and last slasher starring Joe Spinell (*Murder*) was made available for the first time on home video thanks to Code Red as of October 5th. The only extra feature on this disc include "Halloweening Joe," an interview with Robert Foster and his daughter, Katherine Foster.



Synapse Films enters the Blu-ray market with the long-anticipated release of Hammer Horror's *Vampire Circus*. In stores early 2011, this disc is set to include an all-new documentary featuring exclusive interviews, an interactive comic book by Brian Bolland, trailers, a gallery and a "House of Hammer" retrospective.



Fumination plans to release a few "wild Japanese horror films" on Blu-ray, starting with *Vampire Girl vs. Frankenstein Girl* (now available). Directed by Yoshihiro Nishimura (Tokyo Gore Police), a few follow-up films will include other Tokyo genre flicks: *Alone vs. Ninja*, *Mutant Girls Squad* and *RobotGenta*.



Who would have guessed this issue would reveal not one, but two Criterion Edition Blu-rays. This time from director David Cronenberg, comes the classic *Jane's Woods* film – *Videodrome*. Two commentaries, documentary, interviews, roundtable discussion and a booklet all accompany this disc. In stores on December 7th!

HORROR ON DVD

Monsters Unleashed

Greg Nicotro loves monsters. He's a monster kid at heart and that's why he's gone on to become one of Hollywood's number one SFX artists, along with Howard Berger, making K&B Studios one of the most successful SFX studios in the industry. So what does he do with all this spare time he has? Direct a movie with his friends, recreating some of the greatest monsters to ever grace the silver screen.



The United Monsters *Tolerance Agency* resembles a documentary answering the question: "what if the movie monsters we all love actually existed?" How would that work? What would you have to do to take care of a two-story tall gorilla? You know, that sort of thing.

The film is a labor of love by all involved. The level of detail on the makeup and SFX that was done is beautiful. For example, Dan Gould who portrays the Wolfman in the film required six hours in a makeup chair to complete his transformation alone.

All players have a love of the genre and the history behind it. That includes that cast which has careers by some of K&B's friends like Ed Roth, Frank Damboni, and Robert Rodriguez.

United Monster Agency is making the rounds of the film festival circuit as a short subject. If you get the chance and you love classics like *Dracula*, *The Creature from the Black Lagoon* and *The Mummy*, then you need to see this.

by Jessica Dwyer





Even after collecting VHS tapes for the better part of the last 20 years, I still occasionally stumble across a company that is new to me – typically while rooting through a bargain bin in some store on the skids, which is exactly what happened when I first discovered Super Video. I was able to make some really amazing purchases back when most of the old Ma and Pa video stores began to shut down. Around 1999, I went to one such store in Kitty Hawk, North Carolina while on vacation. It was in a strip mall that looked like it had not been inhabited in years, but on the window was a small poster stating, “VHS tapes for sale cheap.” My stepdad and I both thought the place looked like it might be a porn shop, but decided to check it out anyway. Much to our surprise, the store didn’t house a single adult movie; probably 80 percent of the store featured horror and action flicks. Needless to say, we proceeded to go overboard filling our arms with videos. Their horror section had several titles I had never seen in person, such as *Graveyard of Horror* and *Night of the Laughing Dead*. Of course, being the curious horror fan, I had to check them out. After the trip, I did some research on Super Video in which I discovered their selection of obscure titles and was, for the first time, exposed to the fantastic world of Spanish horror.

History

Super Video quietly snuck into the home video industry back in 1983 with a small-scale invasion into rental stores. Although the price of their titles was on par with other companies, most of their tapes featured Spanish horror films that were retitled and dubbed, which were easy for the stores to pass on in lieu of purchasing domestic mainstream films. With their lackluster catalog, Super Video never seemed to stand a chance, even from the start. After a year or so of being ignored by the majority of video stores, “Super” discontinued their efforts to get their titles into the rental market themselves and employed the use of a sub-distributor. As with most companies that lose that much gusto early on, Super Video predictably closed up shop shortly after, allowing their licenses to expire and the company name to fade into obscurity.

As mentioned earlier, a vast majority of Super Video’s titles were Spanish horror films. At the time of Super’s launch into the marketplace, some Spanish films were already starting to slowly find their way into the U.S. Of course, the Spanish-language titles were either heavily edited or retitled – only on very

rare occasion were they released in all their uncut glory. Despite that most of these titles fell victim to the overcutting process, horror fans who grew up in the video age learned to love these cheesy overdubs. We probably found the dubbing more amusing than the director intended.

Sadly, looking over the limited volume of titles Super released, you’ll find that a lot of them never made their way back into the home video market, and some are still not available on DVD to this day. Hopefully, thanks to articles like this, we may see more of these titles return in the next year or two, finally allowing us the opportunity to add these rare features to our horror libraries. At the end of the day, the one thing we have to give Super Video credit for was their willingness to think outside the box and put out some of the best Z-grade, schlock horror films that us oddball-horror fans (as well as the crew from *Mystery Science Theatre 3000*) have enjoyed for many, many years.

Artwork

Not very often can the need to chronicle one company’s catalog be based solely on artwork, but with Super’s titles that is certainly the case. While companies such as Prism and Magnum featured decent cover art, they were never really able to find the “wow factor” to bring it to the next level. Super Video happened to be one of those few companies that pushed the envelope with art, using very eccentric pieces to adorn their covers. Most often, the images were commissioned pieces which were completely original to the title – while other boxes boasted a new version of the artwork which was already iconic to the title’s release.

A prime example of a unique artwork used by Super Video is the piece that was created for *Night of the Howling Beast* featuring Paul Naschy. The film alone was already a relic of horror history, but it was given a brand new breath in the home video market due to Super Video’s careful art selection. In the VHS days, the cover art alone was the major selling point for any release, and considering the effort that Super Video put into their covers, you wonder why they didn’t see more success during the VHS Boom! But, as we already covered, this was not to be. ... You have to agree, however, it would have been a treat to have seen a few posters featuring some of the amazing artwork from this company. For now though, we at least have the boxes to collect.





Collectability

Super Video tapes have the same collectability, as say a Midnight Video release. Both companies' titles are somewhat difficult to find with the exception of the periodic online-auction sighting. One major downfall with Super Video titles, thanks to the method in which their covers were printed, is that they are rather hard to find in pristine condition. The premiere waves of releases had a printed-on cover (and it was printed with a cheap ink) on a plastic snap-case clamshell box. Most covers are found either faded or feature a decent amount of cracks and breaks in the plastic boxes. Although if you are willing to do some persistent hunting, there are still some in good condition to be found.

However, Super Video did produce two types of packaging for their VHS releases: the first one being the clamshell case with the printed cover and the second was the standard clamshell case with a sleeve and printed insert. The printed clamshell are the rarest to find in decent shape and are, of course, the most sought after. They typically sustained a considerable amount of "road rash" from normal usage. Therefore, it's a real oddity to find them in mint condition.

This type of packaging was eventually updated over time by the VHS industry when most producers began to transfer over to the cheaper plastic clamshell with an insert. But either cover type will pose a challenge when collecting Super Video tapes because of the limited number produced.

As for pricing, a lot of these titles in the Super catalog can get rather high. Nowhere near the Unicom Video range, but from time to time, you can find titles wandering around the \$100 mark. Although, that is mainly for titles like *Night of the Howling Beast* and *House of Psychotic Women* (Naschy does that to people). But many of the other films can be obtained (if found) for \$30 to \$50. As with most collectibles, especially after a newfound interest is presented to the subject (like, say a Video Invasion article), prices and values may fluctuate. We recommend taking your time building a collection to assure you get the best possible deals. And with a company like Super Video, the possibility of obtaining the entire horror catalog is very possible — considering the company only released a whopping 15 genre titles to retail. So take your time, search carefully and eventually you will piece together your own amazing collection of Super Videos!

SUPER VIDEO INC. HORROR BODY COUNT:

- | | | | | |
|--|---|--|--|---|
| 1. <i>Blood of Ghastly Horror</i> | 5. <i>Horror of the Blood Monsters</i> | 8. <i>House of Psychotic Women</i> (aka: <i>Blue Eyes of the Broken Doll</i>) | 10. <i>Night of the Howling Beast</i> | 12. <i>Satan's Sadists</i> |
| 2. <i>Day of the Maniac</i> | 6. <i>Horror of the Zombies</i> (aka: <i>Zombie Flesh Eater</i>) | 9. <i>I Spent on Your Corpse</i> (aka: <i>Girls for Rent</i>) | 11. <i>Night of the Laughing Dead</i> (aka: <i>The House in Nightmare Park</i>) | 13. <i>Terror of Frankenstein</i> |
| 3. <i>Dracula vs. Frankenstein</i> | 7. <i>Hospital of Terror</i> (aka: <i>Nurse Stern</i>) | | | 14. <i>Smiling Maniacs</i> , <i>The</i> |
| 4. <i>Graveyard of Horror</i> (aka: <i>Necromaniac</i>) | | | | 15. <i>Violent Blood Bath</i> |



Did You Know? Spanish director Amando de Ossorio directed the *Blind Dead* series, which also included *Horror of the Zombies* (aka: *The Blind Dead 3*)

TOY NEWS



Who Ya Gonna Call?

Mattel Toys has a years-worth of Ghostbusters to sell, thanks to their new "Ecto-1" subscription plan (currently unavailable to new members) promising a new 6" scaled figure every other month throughout 2011. On top of these new figures (which includes a Ghostbusters II version of Winston, Louis Tully, as well as additional ghosts and accessory packs for their already-released figures), a special mass-retail box set featuring all four Ghostbusters in their Ghostbusters II costume colors is available currently at Toys 'R Us. A 50/50 split-packed "Santa Hat" version of this four-pack is also available.



Hot Toys is Back!

In an exciting revelation, Hot Toys announced that they will produce 12" action figures based on the original 1984 James Cameron film, The Terminator. First up? Arnold Schwarzenegger as the unstoppable T-800. The figure features Arnold clothed in his stolen punk rocker jacket and iconic firearms such as the 12-gauge auto-loader, Uzi 9-millimeter and 45 long slide with laser sighting. ... No phased plasma rifle in the 40-watt range? Sorry buddy, just what you see! Retail price on this figure is \$194.99 and is available online at www.sideshowtoys.com.



Universal Returns

Diamond Select Toys will be playing the role of Dr. Frankenstein this year in re-animating the Universal Monsters brand of action figures. Shown here are the first in a (hopefully long) line of 7" scale figures, including The Creature from the Black Lagoon, Mummy and Wolfman. Deluxe versions of all three figures (with additional bases and accessories) are available, as well as a black and white variant via Entertainment Earth!





IDW Visits Motel Hell

One of those "out of left field" announcements in the world of comics this past fall came from IDW Publishing, who announced plans to release a mini-series based on the 1960's MGM horror title, *Motel Hell*. Branded "Midnight Movies," this new mini-series is but the first in a series of MGM catalog-style comic minis in which IDW hopes to strike up continued interest in their genre-pressings. Shown above are all three issues of this mini. Here's hoping for potential follow-up titles such as *Klaus Kinski's Crowdspace* or *Angry Red Planet*.

Let Me In Prequel

Dark Horse Comics plans to release a prequel mini-series based on the story, *Let Me In*, entitled *Crossroads*, to comic book stores this December, written by Marc Andreyko with art by Patric Reynolds, the first issue (shown at right) will feature a photo cover, as well as an art-work cover and a variant fold-enhanced photo cover! The two-partner sees Abby faced with a ruthless real-estate tycoon who will do anything to get at the property Abby and her caretaker call home. In a small community torn apart by vicious men who are consumed by greed, wrath, and envy, she will learn which deadly sin is truly deadliest.



TrueComics
IDW Publishing has been busy releasing a new series of comics based on the popular HBO TV series, *TrueBlood*—with only five issues published as of press date, at night are 14 of the 15 known covers that exist. A previous mini-series was published by Top Cow in 2008.



The volume of horror comics hitting shelves never seems to cease. Shown below are the latest from *Angel vs. Frankenstein*, Bela Lugosi's Tales from the Grave, Edison's Frankenstein, Ghostbusters: What in Santhan Just Happened, *Horroroids* from the Deep, *Machete*, *Night of the Living Dead*, *Silent Hill*, *Past Life*, The Simpsons' *Treehouse of Horror*, *Vamparella* (the latest rebirth of the classic Ackerman character), Vincent Price Presents and Rob Zombie's latest comic book series, *Whatever Happened to Baron Von Shock?*





Victorian Undead returns with a new horror-bending tale that pits Sherlock Holmes against Dracula! The last pairing (shown above) involved a six-issue mini-series starring Sherlock Holmes against Zombies!



"Horror Movie Freak" by Jason Hignite

"All entertainment has an element of escape, but horror freaks crave more – the RUSH! In fact, many horror aficionados are searching for a particular rush, one reminiscent of the utter fear felt when they watched their first horror movie" – author Don Summer. Let me start by saying this guy is completely in my head! Don Summer has assembled one of the most enjoyable books on horror films that I have read. *Horror Movie Freak* instantly took its place in the most prestigious location in my house for a book... the coffee table... right between *Stanley Kubrick: A Life in Pictures* and *The Encyclopedia of Serial Killers*. (Some may have thought the bathroom, but that is reserved for *Darwin Awards* and *Calvin and Hobbes*.) This is one of those books that A) is fun to read every time you pick it up, and, B) is fun to watch other people read when they come visit. Featuring more than 130

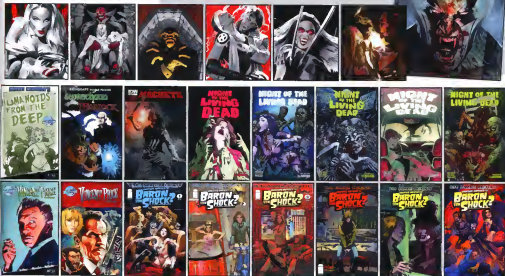
movies and over 250 photos of movie stills and poster art, *Horror Movie Freak* will have something that appeals to all types of horror fans.

Not meant to be an encyclopedia of horror films, nor by any means a ranking of the best horror movies of all time, this book is simply "a collection of ones that fall into a variety of horror subgenres with the simple inclusion criteria that they don't suck," per Don (if you are interested in more of Don's opinion... check out his website, Best-Horror-Movies.com, for his version of the Top 100 Best Horror Films). The book starts with some great discussions on why we love horror films and what makes them great. The main content of the book is broken into categories: monsters, vampires, aberrations of nature, homicidal slashers, etc. There are even sections on remakes/remagings and scream queens. Each write-up includes all of the necessary cinephile information... released date, director, writer, stars and MPAA rating. The rest is a collection of thoughts, quotes, great art and awesome trivia. ("No pumpkins were harmed in the making of this movie"... *Trick 'r Treat*... I love that!)

Throw in a free DVD of *Night of the Living Dead*, and *Horror Movie Freak* becomes the must-have horror-film-fan book of 2010. But don't take my word for it. "Fun and completely enjoyable. You can almost hear the terrible music that filmmakers like me use when we make a horror flick. This is an excellent guide for horror freaks and aspiring horror movie makers. If you're not already a freak, *Horror Movie Freak* will turn you into one." – George Romero.

Marvel Zombie Vampires

Marvel Comics has done it again. Thanks to the success of their horror-themed comics (and *Twilight*, of course), the entire Marvel Universe is suffering a case of vampirism throughout the month of October, where all regular series will feature vampire-themed variant covers. A couple sneak peeks are shown here for your amusement. Mostly taking place within the pages of *X-Men*, vampires attack and favorites, such as *Dracula*, *Morbius* and *Blade*, all make appearances!



Made-for-TV Horror Movies

TV horror has not received the accolades it genuinely deserves. And none so much as what we've uncovered in this first section — the made-for-TV horror movie.

In the golden age of made-for-TV movies (the '70s and '80s) the ABC Mystery Movie, CBS, and NBC showcased a new and original flick every weekend, if not also during the week. Some of these films outscored their big-screen counterparts. And to this day, many of these films still haunt our nightmares with images from our childhood as we trembled in the living room, eating popcorn and trying not to look scared in front of our family.

These original films were mixed in with edited-for-content big-screen films being shown on network prime time for the first time (The Exorcist or Wolfen). Local stations, as well as PBS, would broadcast old Universal and Hammer horror movies, typically on Friday and Saturday nights. These days you don't see this type of programming anymore (outside of Syfy Originals), thanks to the massive expansion of cable and satellite TV.

Bad Ronald

Ronald isn't all bad, not really. Looking like a creepier version of Napoleon Dynamite, Ronald Wiley (Scott Jacoby) and his sickly mother live alone in a house. When Ronald accidentally causes the death of one of the neighbor kids, his mother comes up with an idea that has future written all over it. She seals off part of her house and tells her son there until the police stop investigating the death. Sadly, Ronald's mother dies — the only person knowing about Ronald, or where he lives.

Ronald has become more and more unhinged as time goes on, and when the house is sold (with him still living in the walls), his fantasy life starts to include the new tenants... especially their young daughter.

Bad Ronald is a favorite of many horror fans. Ronald is one of the first in a long line of creepy loners and outcasts (Evil Ed, Came, Eric Burfoot, to name a few) to come out of the '70s and '80s.

Bates Motel

Another of the "would be pilots," Bates Motel was an attempt at creating a TV series based in and around the world of Alfred Hitchcock's Psycho.

But Court (Herold and Maude) stars as a disturbed young man named Alex who inherits the Bates Motel (and the house). Bates Motel was quickly developed, in part due to the lack of a "Bates" in the story, but it's an enjoyable film with a great cast. Jason Bateman, Robert Picardo and Gregg Henry also star.

Bay Cove

In this stand-out film from 1987, characters Pamela Sue Martin (Nancy Drew) and Tim Matheson play a couple that move to a picturesque village only to discover mysterious deaths with witchcraft at play. Some great names involved include Barbara Bilsings (Leave it to Beaver, who plays against type), Jeff Conaway and Woody Harrison.

Blood Ties

Not to be confused with the vampire series of the same name, Blood Ties (1991) is a vampire film about a powerful family descended from the Carpathian Mountains who have settled in California. The story centers on Cody

(Jason London) whose vampire parents were murdered by a group of vampire hunters. The family has old-world mob overtones as well as a group of youngsters (reminiscent of The Lost Boys) who are in a motorcycle gang. All of these different parts seem to be at odds. But Cody's family must come together as the hunters are on their way.

Blood Ties was a sort-of precursor to the Kindred: the Embraced, even starring Patrick Bauchau who went on to star in "Kindred." It was an entertaining new take, at the time, on the vampire mythos.

Body Bags

Carpienter himself hosted this anthology, which was meant to serve as a pilot for a projected series. Playing a creepy morgue attendant who introduces the stories, much like the Cryptkeeper, John tells the stories of each corpse lying throughout his morgue.

An entertaining film that's filled with surprises — "The Gas Station" features David Naughton, Robert Carradine and Alex Datcher. Alex plays a gas station attendant who is being stalked by a serial killer. In "Hair" Stacy Keach plays as a balding man who decides to get a radical hair transplant. Sadly, the transplant has deadly results. This one also features David Warner and Deborah Harry. The third and final story is called "Eye" and stars Mark Hamill as a baseball player who loses an eye in a car accident. Thinking he'll never be able to play sports again, Brent takes a chance on a surgery to transplant a new eye. It's soon made evident that the eye once belonged to a serial killer whose spirit is now taking over Brent.

Cast a Deadly Spell

Fred Ward stars as Harry Lovecraft in this new fantasy horror tale set in an alternate '40s. Lovecraft (taken from the author's name) is a detective hired to hunt down the Necronomicon by a rich client. Of course, when you are looking for one of the most powerful books in existence, nothing is going to be easy.

David Warner, Clancy Brown and Julianne Moore co-star in the 1991 film that was directed by Martin Campbell, who later went on to direct Casino Royale as well as the new Green Lantern film.

Chiller

Wes Craven's Chiller is an effective combination of thriller, sci-fi and supernatural. Starring Michael Beck (The Wavvies) and Paul Sorvino, it tells the story of Miles Craghton who, when he dies, is cryogenically frozen. A decade later, he's revived but he's missing his soul. Miles takes over his father's company and a string of "mysterious deaths" ensue. Eventually, with the help of a priest (Sorvino), Miles's mother realizes her son is responsible and she must stop him.



Dark Night of the Scarecrow

A favorite of many horror fans, Dark Night of the Scarecrow tells the tragic tale of Bubba (played beautifully by Larry Drake), a mentally challenged giant who is friends with a young girl in a small town. After the girl is attacked by a dog (and saved by Bubba), some of the townspeople assume it was Bubba who attacked the girl. They find him hiding in a scarecrow, and (led by the postman of the town, played by Charles Durning) murder him — point-blank.

They quickly learn that they were wrong about Bubba and they are brought to trial. But since there is no evidence, they are set free. Bubba's mother warns them that there are different types of justice in the world, and soon that justice finds them: is Bubba back? And who is picking off his killers one by one?



Daughter of Darkness

Starring Mia Sara (Legend) and Anthony Perkins, Daughter of Darkness (1990) was directed by Stuart Gordon (Re-Animator). The film about vampires was shot on location in Budapest, Hungary. A little bizarre to say the least, the film featured barbed-tongue vampires who have a society in the country of Romania. A woman, Katherine (Mia), goes to Romania in a search for her real father. What she discovers is that vampires are real and her father, it turns out, is the leader, Prince Constantin (Perkins). Katherine has to try and break free from the curse as well as the rest of the vampires before she becomes one.

Dead of Night

Once again, Dan Curtis and Richard Matheson team up to do an anthology of tales. The first story featured is called "Second Chances" — a fantasy tale about time travel which stars Ed Begley Jr. The second story is a twisted vampire tale with Patrick Macnee called "No Such Thing as a Vampire." It's also a period piece, with Macnee playing a nobleman whose wife may be the victim of a vampire.

The final story is of course the best of the three "Bobby." A mother who uses black magic to bring back her dead son, Bobby, is another of those nightmare-inducing tales that Curtis will be known forever for.

Deadly Love

Deadly Love (1995) stars Susan Dey as a lead vampire alongside Stephen McHattie as the cop who is in love with her but also, unknowingly, investigating her string of murders. It's a star-crossed and doomed love affair.

Dey was best known for her stint on the Partridge Family and LA Law, got to show her bad-girl side while being a sultry vampire.

Death Moon

Death Moon (1978) is, surprisingly, a werewolf film. ... In the movie, Robert Foxworth plays an executive on vacation who discovers his family is under a voodoo curse. Meets in his family turn into werewolves under the full moon. Bodies start piling up, and it's up to Rock (Joe Perry, the hotel's head of security) to stop him.

The film has very little in the way of making sense, but it's fun none the less. It also has an infamous transformation sequence that you can find on YouTube!

Death Takes a Holiday

A remake of the classic Fredric March film, *Death Takes a Holiday* is the story of Death coming to Earth in human form to see how humanity feels. This 1971 version stars Marie Marchand as the Grim Reaper and Yvette Mimieux as the woman he falls in love with.

Devil Dog: The Hound of Hell

Nothing says family entertainment like demonic possession. And *Devil Dog: The Hound of Hell* is one of the few (if not only) demon-possessed dog films you're going to find. Starring Richard Crenna and Yvette Mimieux, this 1978 film follows a family who gets a new puppy, which just happened to be owned by a Satanist. They take the dog home and soon discover their children (like Eisenman and Kim Richards, both children from *Escape from Witch Mountain*) are acting strangely evil. The dog has the ability to take over people's minds and souls. It's up to the father to save his family in an over-the-top showdown with the possessed pooch.



The Devil's Daughter

There were a slew of devil and demon films hitting the airwaves in the early '70s. *The Devil's Daughter* (1973) combined bits and pieces from many of the films released dur-

ing the decade, adding a few new twists.

Starring Shelley Long (who was becoming well known for her crazy, devil-worshipping characters at this point) as a mother who sold the soul of her daughter to the devil, the film centers on the girl, now grown trying to get free from the deal. What follows is Satan wanting the girl married to one of his demons. The film co-stars Jonathan Frid (*Barnaby of Dark Shadows*), Joseph Cotton and Robert Foxworth (*The Omen II*).

Don't Be Afraid of the Dark

Don't Be Afraid of the Dark is another favorite creepfest that came out of the '70s. The film speaks to some of the most primal fears of man: "What's in the darkness? Did I see something? Did I really hear that?" In the story here, those last two questions are answered: "yes."

When a young couple move into an old mansion they've inherited, the wife Sally (played by Kim Darby) decides to start renovating the building. After removing bricks from a fireplace, Sally starts hearing voices and seeing creatures in the house. Soon it's clear the creatures want Sally to join them in the darkness, but no one believes her until it's too late.

Duel

Duel (1971) is one of those beloved TV films that is legendary due several factors. It features a stand out performance by Dennis Weaver, it was directed by Steven Spielberg and was written by Richard Matheson.

The film takes place in the desert where everyman David Mann (Dennis Weaver) is driving and gets into a bit of road rage with an old semi. After a conversation with his wife at a truckstop (where the truck follows him), we discover that David isn't really one for confrontation. What follows though is the biggest fight of his life as the truck



member who nixed Rosemary out, Marjane (played by Gilligan's Island star Tina Louise). Andrew (played by Stephen Mofat, Walchman) is tormented of the cult and the strange occurrences that happen whenever he goes. The film follows Andrew as the cult pursues him in order to achieve their diabolical goals.

The Omen 4: The Awakening

The fourth *Omen* film was a made-for-TV feature that follows the daughter of Damien Thorn (or in other words, Satan's granddaughter). Her name is Delia and she is adopted by two unknown lawyers, Gena and Karen (Michael Woods and Faye Grant). Mysterious deaths occur as Karen soon discovers exactly who Delia is... with horrifying consequences.

The producers had hoped for this to be the first in a series of TV tie-in films to the franchise. *The Awakening* was in fact a creepy flick and would have served as a great jumping-off point for such a series.

stake him on the roads – the two dueling it out in a game of survival.

Frankenstein

A modern retelling of the Frankenstein myth, *Frankenstein* was a made-for-TV film released in 2004 which was once again a pilot that was never picked up. Starring Michael Madsen, Parker Posey, Vincent Perez, Adam Goldberg, and Thomas Kretschmann, the film was based off a script by Dean Koontz.

The plot focuses on Victor Helios (the real man that the Victor Frankenstein in the story was based on, played by Kretschmann), keeping himself alive artificially while creating new life forms and augmenting humans with bizarre experiments.

With a title doing involved. One of these experiments has gone on a killing spree which is being investigated by two detectives (Posey and Goldberg). Perez (who plays a creature, named Dautouin) played the creature as a tragic hero, with light on his eyes and soars across his face and body. A slick TV production, no doubt attributable to the influence of Martin Scorsese who co-produced and directed *Martin Scorsese* (from *Chinatown*).

Frankenstein: The True Story

A non-series based on Mary Shelley's novel was shown in November of 1973 in two parts. Starring James Mason, Jane Seymour, as well as David McCullum, it follows the plot of the novel fairly loosely and borrows names from real life (such as Mason's character, who is named Dr. Poldon). The creature in the film starts out as a handsome young man when he is created, but it turns out that the process has a side effect which causes re-animated tissue to deteriorate and decay... just as they would in death.

The scope of the film is epic. There is death, love and tragedy all throughout. The rest of the cast that was assembled is also impressive, including guests like Ralph Richardson, John Gielgud and Tom Baker.

Full Eclipse

Starring Mario Van Peebles, *Full Eclipse* (1993) is a modern take on the werewolf myth. Peebles is Max Dero, a policeman who is transferred to a new special squad under the control of Adam Garou (Bruce Payne). Garou's

Psycho IV: The Beginning

The last time Anthony Perkins portrayed Norman Bates, *Psycho IV* which followed the events of the third installment. The film provided flashbacks into the life of Norman before the events in the first film. The movie takes place with Norman free from the institution he was placed in at the end of *Psycho III*. He's married with a child on the way, but he's concerned the baby will be another psychotic murderer. Norman calls into a radio talk show, and while he talks to the host and the doctor who are discussing matricide, we see how Norman came to be... Mother.

The film stars Henry Thomas (ET) as young Norman Bates and Olivia Hussey as his mother, Norma. John Landis also shows up in the film. The screenplay was written by Joseph Stefano, who wrote the original film's script and was directed by Masters of Horror's Mick Garris.

Direct-to-TV Sequels

While direct-to-video sequels became all the rage (with special thanks to Disney) in the '80s, it was rare for a film to see continuation through network television. Here is a look at three noteworthy D-TV feature-film sequels!

Look What's Happened to Rosemary's Baby

One of the few made-for-TV sequels to a feature film (pre-dating the more recent direct-to-video craze), *Look What's Happened to Rosemary's Baby* (1978) picks up eight years after the birth of Rosemary's child. The film follows Rosemary (played by Patty Duke) as she tries to escape the clutches of the original film's cult. She is taken away by a driverless bus (a precursor to *A Nightmare on Elm Street* perhaps?) after a failed escape attempt.

Her little boy, Andrew, survives and is raised by the cult.



squad seems super human, and that's because they are. Garou is injecting them with a serum taken from his own brain, giving them the powers of a werewolf. The downside are the side effects: a temper, wolverine-like claws that come out of your hands ... oh, and wanting to kill people. A fun, if not over-the-top film, *Full Eclipse* was directed by Anthony Hickox who brought us *Wanted* (I, Sundown: The Vampire in Retreat and *Waxwork*).

Gargoyles

Shown in 1972, *Gargoyles* is a favorite of many children of the '80s who caught it on late night reruns. A story about a father and daughter who are researching the superstitions of actual living Gargoyles in the desert after discovering the skull of one, the movie soon ramps up the action by having the daughter kidnapped by the creatures. Her father must then figure out a way to get her back.

Gargoyles stands out due to the impressive make up effects for a TV movie like this. And that can be attributed to the man who did them, the legendary Stan Winston. The cast including Cornel Wilde, Bernie Casey, Graydon Hall, and Scott Glenn help keep the film from turning into what could have been complete camp to something creepy and entertaining.



The Horror at 37,000 Feet

William Shatner had tramped through the world of horror before he ever reached the stars. After his flight in the Twilight Zone you would think Shatner would stay off planes. ... The Horror at 37,000 Feet is a 1973 ensemble starring Shatner, Chuck Connors, Buddy Ebsen and Roy Thinnes, all on a flight from London to L.A. where an evil demonic force is released from a relic that's been carried on board.

I, Desire

Starring David Naughton of American Werewolf in London fame, *I, Desire* (also known as *Desire, the Vampire*) was one of the few made-for-TV films about a female vampire. Naughton plays David, an assistant in a coroner's office where a body has been delivered drained of blood with puncture wounds on his neck. As the film progresses, David and the audience are left with a mystery to solve of who the vampire is that's causing the deaths before it's too late.

I, Desire was rarer than some of its counterparts and owed a lot to *The Nightstalker* in terms of pacing and storytelling. It also co-starred genre fave Brad Dourf.

The Initiation of Sarah

Made-for-TV films were often inspired by then-popular theatrical hits. The initiation of Sarah (1978) heavily borrows from *Came with the Wile* of a young girl with telekinetic powers. Sarah and her sister go to college and are swept up in sorcery life. But of course, her prester sister, Patty (played by Morgan Brittany) is the popular one. Strange



things occur as teenage angst and the supernatural collide as Sarah has trouble controlling her abilities. The film co-stars Shelley Long, Robert Hayes and Morgan Fairchild as the queen bitch of the rival sorcery.

The Initiation of Sarah

A remake of the original '70s film, this 2005 version of *The Initiation of Sarah* stars Summer Glau and Mika Boorem as sisters being taken by their mother (played by Morgan Fairchild) to Temple Hill University. There they are pulled into a world of cults, supernatural powers and bloody rituals. This new version of the story was shown on ABC Family as part of a Halloween promotion.

It Happened at Lakewood Manor

Nature gone amok films were another common trend popular in the '70s. Television gave us *It Happened at Lakewood Manor*, which takes place at a hotel where a group of people must survive after a mass of poisonous ants decide to attack. Released in 1977 under the far more descriptive title, *ANTS!*, it starred Robert Foxworth, Brian Dennehy, Suzanne Summers and Myrna Loy.

Killdozer

Starring TV vets Robert Urich and Clint Walker, *Killdozer* is one of the more unique horror films to be made for the small screen. Released in 1974, years before *The Car*, *Cheer*, or *Maximum Overdrive*, this oddball plot of a killer bulldozer has garnered the movie a cult status and following.

After a mysterious meteorite falls near a construction site, the men on the crew decide to investigate. What happens later is the stuff of cult legends as made of ... an alien entity possesses the bulldozer, killing the crew until only two survivors are left to stop it.

The Legend of Lizzie Borden

Elizabeth Montgomery, well known for *Bewitched*, played the iconic Lizzie Borden in this 1975 made-for-TV rendition. No rose twitching was involved, but there was a pretty shocking ending as the filmmakers revealed their theo-

ry of how Lizzie killed her parents (i.e.: murdering them while she was nude).

The Midnight Hour

The Midnight Hour (1985) is a mix of ghosts, zombies and vampires ... not to mention witchcraft and good ole rock and roll. More than a little inspired by Michael Jackson's success with *Thriller*, the film follows some pesky teenagers who decide to do something daring on Halloween. The undead (of all sorts) have risen from their graves and taken over the town. Led by an evil witch-vampire, Lucinda, the kids' Halloween party soon becomes filled with real ghosts and goblins. One of the characters (played by Lee Montgomery) teams up with a good ghost, named Sandy (Jonna Lee), to save the day.

The film co-starred LeVar Burton, Peter DeLuise and Cindy Morgan alongside Kuno Wolf Smith, Dick Van Patten and the late great Kevin McCarthy. Wolman Jack was the voice throughout the film as the DJ spinning the classic hits at the radio station.

Moon of the Wolf

Starring tough guy David Jensen, *Moon of the Wolf* is one of the more classic television movies to tackle the werewolf myth. Set in Louisiana, the film focuses on Jensen's character, who's the local Sheriff, Austin Whitaker. He's investigating a mysterious death of a young woman. Her brother is convinced that she was killed by her lover Lexels are convinced she was killed by wild dogs. Others speak of the Loup Garou (Loup-Garou), a Cajun term for werewolf. As Sheriff Whitaker continues his search, he soon realizes that the boy is filled with myths that are more real than he could have ever imagined.

Mr. Boogedy/The Ends of Boogedy

Part of Disney's Sunday Movie, *Mr. Boogedy* (1986) was a great kids ghost story. The Davis family moves into a house in New England and soon discovers that it is haunted by the ghost of the evil (and gross looking) William Hanover, also known as Mr. Boogedy. The film follows the children as they try to figure a way to stop the ghost who is keeping apart the spirits of his long-lost-love, Marion, and her little boy Jonathan.

A sequel, *Ends of Boogedy*, followed one year later and features the nasty ghost returning to kidnap the mother of the Davis family as his bride. The children must save their mom from the evil ghost's clutches as he wants her for his undead bride in place of the widow. The film's creepy, yet safe-for-children feel, starred such

names as John Astin, David Faustino and Kristy Swanson.



MR. BOGEDY

Mick Knight

Released at the same time as Tim Burton's *Batman* (the *legitimate* TV *Goode* was "A different kind of *Batman*"), *Mr. Knight* was an 80s-year-old vampire working with the police force in hopes of atoning for his sins. Written by James D. Parrott and Barney Cohen, it starred Rick Springfield in the title role and was set in Los Angeles.

An original subplot having Nick work with a coronerfriend to help cure himself of vampirism, Nick drank animal blood and worked towards feting it with the living. When a string of murders occur, Nick soon realizes that his "maker" is back in town, but is something else doing the killings?

Nick Knight was supposed to be a pilot but wasn't picked up at the time of its airing. It was later retitled as the series, *Forever Knight*, with a new cast.

The Night Stalker

Aired in 1972, *The Night Stalker* is another Dan Curtis TV treasure. One of the highest-rated TV movies to come out that year, *The Night Stalker* introduced audiences to Carl Kolchak, as played by the legendary Darren McGavin. Kolchak was a semi-reckless hero and truth seeker, even at the risk of his life and livelihood as a reporter.

The movie takes place in Las Vegas as a string of murders are committed by a vampire. Kolchak must convince the authorities of what they are up against and he soon has a showdown of his own with the creature.

The Nightstalker was based off a novel by Jeff Rice with a screenplay by Curtis collaborator Richard Matheson with music by Bob Cobert. The film created a new cult hero in Kolchak, who is still being showcased in comic books to this day. The film also turned out to be popular enough to receive a sequel and a short-lived television series.



The Night Strangler

The Night Strangler is a direct sequel to *The Night Stalker* released a year after its predecessor. Carl Kolchak, now in Seattle, has lost his job and was driven out of Las Vegas. Reuniting with his old boss, Tony Vincenzo (who's heading up another newspaper), Carl goes back to work and quickly finds himself on another serial killer's trail. This time it happens to be an immortal Jack the Ripper.

The Night Strangler again, is based on an original script by Richard Matheson. Set in the very real underground city beneath Seattle, the film also has some notable guest stars in the form of John Carradine, Margaret Hamilton and Al Lewis.

The Norriss Tapes

Actually a pilot that was never picked up, *The Norriss Tapes* was created by Dan Curtis. In very much the vein of *The Nightstalker* TV series, *The Norriss Tapes* followed a reporter, David Norriss (played by the awesome Roy Thomas), whose story is told via a collection of audio tapes discovered in his home. Norriss has disappeared mysteriously, but not until after learning that the supernatural is terrifyingly real.



The Picture of Dorian Gray

Released in 1973, this marks one of the few Dan Curtis produced TV movies on the list that he didn't also direct. The story tells of a man whose portrait contains all of his vile sins and evil ways. It keeps him forever young and handsome. Shane Briant starred as the life character (who that next year starred in both *Frankenstein*, *Monster from Hell* and *Captain Krone* - Vampire Hunter, adding to his genre repertoire).

The Possessed

The Exorcist was big news when it came out and a number of knock-off features followed. *The Possessed* (being one of said knock-offs) dealt with another defrocked priest, played by James Farentino, who is now an exorcist dealing with the possession of teenage girls at an all girls school. Fun fact: Hanson Ford cameoed in *The Possessed* as a teacher at the school (this was right before *Star Wars* was released in 1977).

Satan's School for Girls

A lot more creepy than the title suggests, *Satan's School for Girls* starred a couple of angels (those being Charlie's Angels): Kate Jackson, Cheryl Ladd and Roy Thomas.

The plot involves a young woman, Elizabeth, whose sister hung herself while attending the prestigious Salem Academy for Women. Going under an assumed name, Elizabeth soon realizes that not all is as it should be at the school as more mysterious deaths and occurrences occur. Elizabeth discovers a Satanic cult is in charge of the school, and a sacrifice for Lucifer is soon to happen and she's going to be a part of it.

Satan's School for Girls

Another remake of a 1970s film, *Satan's School for Girls* (2000) starred Sherrin Doherty, Julie Benz and one of the original film leads, Kate Jackson (this time playing the dean of the school). The plot followed closely to the original, with Doherty's character, Beth, investigating the death of her sister. She finds a coven of black-magic worshippers who want her to join their club.

Scream of the Wolf

Peter Graves and Clint Walker star in this 1974 tale about a string of murders, possible animal attacks, plaguing a town. The mystery pulls Graves's character, a big game hunter, out of retirement to investigate what's actually doing the killing. He soon begins to suspect that it's not an ordinary animal.

The Spell

Another Camo-inspired supernatural film, *The Spell* (1977) stars Susan Myers as Rita, a young teenage girl whose classmates make fun of her for being "overweight." She's even taunted by her father and younger sister. Trained by her gym teacher in the black arts, Rita soon takes revenge, leading to a showdown with her mother who is trying to stop her. Helen Hunt stars as Rita's younger sister, along side Jack Colvin (*The Incredible Hulk* TV series) and Lee Grant, who plays Rita's mother.

Something Evil

In 1972 Steven Spielberg immediately followed his feature film directorial debut on *Duel* with *Something Evil*, a story

about a possessed farmhouse and the new homeowners who have to deal with the devil's home. Starring Sandy Dennis and Darren McGavin, this is the precursor to Spielberg's later-produced ghostly story, *Pollux*.

The Strange Case of Doctor Jekyll and Mr. Hyde

Den Curtis is a name that will appear often during this article and the reason is simple - Curtis brought to the masses some of the best made-for-TV horror in both series and film form over the last 50 years.

He'd already been a force in the genre thanks to *Dark Shadows*, which was on the air when Jekyll and Hyde hit TV screens in 1968. Jekyll and Hyde was the first of many adaptations of classic horror literature that Curtis brought to the small screen - he knew good source material when he saw it.



Star Jack Palance was perfectly cast in the lead role of the ill-fated Doctor. His growling voice and intensity on screen made him an excellent Hyde. His transformation into his evil alter ego was helped along by makeup artist Dick Smith who went on to later make an evil alter ego for Linda Blair in *The Exorcist*.

Stranger in Our House

Wes Craven directed a few made-for-TV films back in the '70s and '80s, and *Stranger in Our House* is one of the best. Starring Linda Blair, "Stranger" was based on a Lois Duncan book entitled *Summer of Fear*. In the film, Blair's cousin Julia comes to live with them after her family is killed in a car accident. Julia slowly begins to take over cousin Rachel's (Blair) life, stealing the affection of everyone she meets. Rachel thinks she's a witch - and Rachel is right. There are some great sequences in this movie, including when Julia appears "washed-out," with glowing green eyes and flowing black dress.

The Stranger Within

Barbara Eden of *I Dream of Jeannie* fame stars in this alien-visitations flick meshed with elements of both *Demon Seed* and *Rosemary's Baby*. Eden plays a young expecting mother who comes to the horrifying realization that she may not be carrying a human child. The unborn baby starts to take over its mother, controlling her actions and using her as a "mouth piece." Released in 1974, this film was written by Richard Matheson (*I Am Legend*).



Sweeney Todd

Another take of the demon barber, this 2006 version stars Ray Winstone and Essex Davis as the killing duo. Not a musical, much like the 1930's reeling, this version of the tale is far darker, but paints the barber in a slightly more sympathetic light. The relationship between Mrs. Lovett



SWEENEY TODD

and Todd is also pursued far more vigorously and in greater detail.

The Tale of Sweeney Todd

Starring Ben Kingsley and Joanna Lumley as Mr. Todd and Mrs. Lovett, this 1997 version of "Todd" was not a musical and had many differences from the well-known story. There are meat pies and the murders, but this is the additional characters and minor story changes, in addition to a plot about diamonds and stolen jewels.

Trilogy of Terror

Trilogy of Terror has been the cause of many a restless night for kids who caught it when it first aired in 1975. Even now, in the age of DVD, the damn fetish doll is still scarier than most anything on the bag (or small screen). An anthology, Trilogy of Terror stars Karen Black in every story—each tale focusing on women who are in danger (or, in some cases, causing danger).

Each story is named after the female lead that it focuses on, the first being "Julie"—about a beautiful college teacher who is blackmailed by one of her students. "Millicent and Theresa" is the story of twin sisters, both of them with very different personalities.

The last story is the one that everybody remembers "Annelia." A seemingly lovely woman who lives in a high rise, Annelia purchases an African Zulu Fetish doll, which comes alive and spends the entire segment trying to kill Annelia, while shrieking a nightmare-inducing scream. The ending is simply terrifying!

Directed by Dan Curtis, Trilogy of Terror was written by Richard Matheson and William F. Nolan, two of Curtis's regular collaborators.

Trilogy of Terror 2

Dan Curtis and William Nolan waited nearly 20 years before returning to the Trilogy of Terror. This 1996 sequel once again features one central actress through each of the stories. Lysette Anthony (Dark Shadows).

The first story, "The Graveyard Rats," told of an adulterous wife who kills her millionaire husband. After burying him, she realizes he has bank codes on his person and must be exhumed. The second story is a remake of "Bobby" (Dawn of Night), the tale of the drowned little boy and the mother who brings him back (or so she thinks). "He Who Kills" (the actual name of the fetish doll from the original film) is a direct sequel to the original "Trilogy" story "Annelia" and starts off at her home where the police take the doll back to their labs for testing. Dr. Simpson, a young female examiner soon learns the doll is in fact alive.

The Turn of the Screw

Once again, Dan Curtis goes back to the tried and true of Gothic literature. 1974 saw *The Turn of the Screw* brought to the small screen by Curtis and writer William F. Nolan who co-wrote some of Curtis' other TV work including the cult-classic *Trilogy of Terror* starring Lynn Redgrave, as well as *Dark Shadows* alum Kathryn Leigh Scott. "Screw" tells of young children possessed by ghosts and the young governess who tries to save them. The story was actually utilized as part of a *Dark Shadows* plot before this TV movie was filmed.

Vampire

Released in 1979, the TV movie was actually meant to serve as a pilot for a new series. Sadly, it never made it that far. Starring Richard Lynch as Anton Voytek, the vampire of this title, and Jason Miller (The Exorcist) as his nemesis, the movie was set in the modern '70s as Voytek has no problems acclimating to the new world. Vampire was part of the wave of bloodcurdling that hit during that same year—co-written by Stephen Bochco (one of television's most prolific series makers).

When Michael Calls

Phone-related thrillers were apparently a big deal in the '70s, and the film *When Michael Calls* (aka *Strawhead Silence*) relies heavily on that plot device (and does so quite effectively). Elizabeth Ashley and Michael Douglas star in the film about a woman receiving haunting phone calls from her supposedly dead nephew, Michael. As the film progresses Michael calls his aunt, asking things like "Am I dead?"... the viewer is wondering the same. Accidents and deaths begin to occur around the family and no one knows for sure what's real. When Michael Calls is based off the novel by John Farris who also wrote *The Fury*.



Witch Hunt

A quasi-sequel to *Cast a Deadly Spell*, this time around *Loverspell* is played by the late great Dennis Hopper. Magic is being outlawed as it's seen as too powerful a force—something to be feared. Murder and magic become strange bedfellows for Harry as he tries to save his friend from the stake. Julien Sands (Winlock), Sheri Lee Ralph and Penelope Ann Miller co-star with Hopper in this 1984 feature directed by Paul Schrader (*Car People*, *Director*) with Gale Anne Hurd (Nemesis, The Walking Dead) producing.



Dracula (1973)

Another Dan Curtis literature adaptation, *Dracula* (1973), as portrayed by Jack Palance, is a combination of many other versions of the character—the romantic reincarnation of his lost love, the noble fallen warrior and the demonic creature, all rolled into one.

Written by genre great Richard Matheson, Curtis once again uses Bob Cobert's haunting music to great effect, particularly his music-book melodies. Palance is even more intriguing as the Lord of the Vampires and in one interview admits he was glad when filming was over, due to the role affecting him so deeply. He never played the part again.

Count Dracula

Broadcast in three parts on PBS for Great Performances, this epic-length version of Bram Stoker's *Dracula* (1977) is considered by many to be one of the best ever filmed. Following the book closely, we see Harker's arrival at Castle Dracula, the Count climbing down the wall, and the offering of a screaming infant to the bricks to dine upon.

Jordan's performance as Dracula is eerie. He doesn't try to hide his French accent, but you don't mind. His Count has long, sharp fingernails and wears all black—he's cold and calculating and very atmospheric in his tendencies. The film makes a major change in the characters by combining the roles of Quincy P. Morris and Arthur Holmwood (hence Quincy P. Holmwood). Mina and Lucy are also sisters, not simply friends.

The film has a lot of style for the time, with the black scenes filmed in a sort of blood red overlay. The film was shot on location in England, which added a nice touch to the Gothic atmosphere.

Dark Prince: The True Story of Dracula

Although the title is slightly misleading, "Dark Prince" (2003) does focus on some of the true points in the life of Vlad Dracula, the very real historical figure that Bram Stoker based his fictional vampire on.

Rudolph Martin does a noble job as the Romanian knight that we follow throughout his life until he is brought in front of a court for his supposed crimes. We see his betrayal at his brother's hand and the horrific end to his father. There is also the loss of his wife due to Turk's lies.

Roger Daltby and Peter Walker co-star. The film was shot on location in Romania. It's also nice to note that Martin portrayed Dracula that same year in *Buffy the Vampire Slayer*.

Dracula

It's hard to know just what the BBC was thinking when they did this 2005 retelling of the Dracula legend. Retelling the entire story around venereal disease and using vampirism as a cure for it... just seems out of character for the stiff upper lip of the British. But that's exactly the plot for this Masterpiece Theater-ran production.

Arthur Holmwood wants to cure the syphilis he was born with because he's become engaged to Lucy Westenra. He can't consummate the marriage without infecting her. Using Dracula, he hopes to cure the condition, but everything goes wrong and soon Lucy is turned into a vampire. There are more changes to the story, but Miss, Dr. Seward and Van Helsing are soon part of the group trying to hunt down the Count and stop him.

TV Horror Toons — The horror genre isn't just for adults nor are cartoons just for kids. Over the years, horror has been gracing the airwaves and scaring the Fruit Loops right out of your Scooby-Doo cereal bowl and into the lap of your Ghostbuster pagamas every Saturday morning. Here is a look at some of cartoon's genre-bending original TV shows from the past 50 years!

The ABC Weekend Special

The ABC Weekend Special was a half-hour movie made that aired on Saturday mornings showcasing kid-specific stories in the form of both live action and cartoons.

Based on the book series by James Howe, *Bumcluck* was shown as part of the ABC Weekend Special in 1982. It focused on a vampire bunny and the household pets that Bumcluck came to live with.

A tale about a substitute teacher whose students discover she's a witch and must help her save her coven. *The Trouble with Miss Swatch*, also aired within the ABC Weekend Special in 1980.

Casper the Friendly Ghost

While bordering on "horror" (let's be honest), a cartoon discount Casper — the friendly ghost who scares the heck out of nearly everyone he comes in contact with — Asad, yet endearing series that first introduced the world of the supernatural to many horror fans. Casper aired on television frequently throughout the '50s and '60s, and periodically over the following 50 years.



Count Duckula

An animated series from the UK released in the late '80s, Count Duckula was, as you would expect, a vampire duck count. He came from a long line of vampire ducks who were resurrected after death every century.

The series follows the misadventures of the latest Count, whose resurrection ceremony went wrong. Tomato ketchup was used instead of blood, and so he's a vegetarian, not a blood drinker. He's accompanied on his adventures by his Nanny and his butler, Igor, who helped perform the ceremony that brought him back to life.

Duckula's arch nemesis plagues him in the form of Dr. Von Goozewing.

Drak Pack

In this 1980 'toon, Drak, Frankie, and Howler (the descendants of the original "classic" monsters) must become heroes and make up for the bad things their ancestors had done. Their main nemesis were the members of DGRE (The Organization for Generally Rotten Enterprises). Dr. Dried was the main guy in charge, but Vampira was the one to watch out for.

The Drak Pack were regular-looking teenagers until they high-tailed and transformed into their monster selves. Their cat, The Drakster, could also change. Count Duckula (Big D) would also give the gang pointers as well as instructions on missions.

Graveyard High

Rock Morans was a hot commodity when it came to properties based on his likeness or films he'd

been a part of back in the late '80s and early '90s. The Ghostbusters was just one of three on this list. The second was *Graveyard High* (actually sometimes called *Rock Morans in Graveyard High*). In this 'toon, Morans actually voiced himself, playing a character fashioned after himself named Max Schneider who was a new teacher at Graveyard High.

Graveyard High (much like the *Monster High* toys of today) is made up of teenaged versions of the classic monsters. There's Gill Wozzmann (Creature from the Black Lagoon), Frankenmyke (Frankenstein), Monster, Rogge Moonshroud (Wolfman), and Vinnie Sisker (Dracula). The series revolves around Max, the only human teacher there, working together with the monsters and helping them through their crazy adventures. *Graveyard High* ran for just under a year.

Groove Goolies

Although on-air for less than a year, starting in 1970, the *Groove Goolies* became icons in the horror world. Court Dracula, Frankie, and Wolfe have a pop culture itch status thanks to the odd ball concept that was the show. A sort-of mashup (or monster mash if you will) of music, bad jokes and skits.

A spin off of Sabina the Teenage Witch, the Goolies lived at a boarding house for monsters where they sang and played instruments. The show was produced by Filmation, but the Goolies crossed over with Warner Brothers' Looney Tunes once for *Daffy Duck and Porky Pig Meet the Groove Goolies*.

Little Dracula

Based on a popular children's book series, Little



Licensed Toons — While *Scooby-Doo* and the *Groove Goolies* entertained millions, nothing proved success on Saturday mornings than spin-off cartoons from the hottest film projects — ranging from *Beetlejuice* to *Ghostbusters*, here are a few of the best licensed 'toons!

The Addams Family

Since *The Addams Family's* original live-action TV series was based on the cartoonish artwork of Charles Addams, producing a cartoon version of the family only made sense. First seen in *The New Scooby-Doo Movies* (voiced by the original "Addams" cast, including Carolyn Jones and John Astin), a Hanna-Barbera version of the family followed in 1973. The series had the family on the road in a gothic style mobile home. Unlike the appearance on *Scooby-Doo*, the only original voices to return were Jackie Gogan as Uncle Fester and Ted Cassidy as Lurch. (Fun fact: Pugsley was voiced by Jodie Foster.) Sadly, the series lasted close to a year.

Nearly 20 years later, in 1992, a new *Addams' Family* cartoon series aired for one season and had the return of John Astin as Gomez in the lead role. The "creaky" factor was toned down slightly for this new series in an effort to be more kid-friendly.

Attack of the Killer Tomatoes

Yet another cartoon based on a feature film, produced by Marvel Productions, *Attack of the Killer Tomatoes* was broadcast from 1990 to 1992. Picking up after the events of the second film, the series focuses on Chad Frierstein and his friendship with a tomato (now humans) named Tara — and



their efforts to stop Dr. Gangreen from taking over the world.

The series was entertaining and even had a vampire tomato episode. With many nods to the actual films, one of the more hilarious parts of the series was the *Censor Lady* who would show up to warn about violence and try to tame down episodes she thought were too extreme.

Beetlejuice

One of the most popular and longest lived (sort of) of the horror-cartoon series was *Beetlejuice*, based off the Tim Burton film. The movie's hit status, as well as its crazy visuals, made it perfect fodder (with some tweaking) to become a cartoon success.

Starting at the tail end of the '80s and remaining on the air till nearly the end of the '90s, *Beetlejuice* was efficient in many ways in the film. Firstly, *Beetlejuice* was a hero and Lydia, the Golly daughter of the Deetz family, was his best buddy — not his unwilling bride. She joined *Beetlejuice* in the underworld for crazy adventures with a talking skeleton and a dancing spider... The series was entertaining and featured Danny Elfman's music throughout, keeping the core craziness of the film intact. Sadly, despite the show's success, it has yet to be released onto DVD in any major capacity.

Godzilla

Co-produced by Toho, the company behind the live action *Godzilla* films, *Godzilla* (the cartoon series) aired from 1978 to 1981. The show followed a group of scientists aboard a research ship — of which the ship's captain maintains a pager/communicator he uses to call *Godzilla* when the ship or members of her crew are in trouble. Also

on board the ship is Godzilla's nephew, Godzooky (he provides the comic relief). Fun fact: *Godzilla's* roars on the program were recorded by Ted Cassidy. Lurch from *The Addams Family*.

Godzilla: The Series

Set after the events of the 1990's *Godzilla* film that starred Matthew Broderick, *Godzilla: The Series* aired from 1998 to



2000. A lone hatching toad from *Godzilla's* offspring is discovered and forms a bond with Dr. Nick Tatopoulos, who is a head scientist for a group who investigates and battles large monsters. They use "Godzilla" against these creatures, much like the *Gamera* and *Godzilla* live-action films do, turning him into a hero.

The King Kong Show

Produced in 1968, *The King Kong Show* ran for three seasons. In the show, King Kong saves the life of a little boy named Bobby Bond. The giant ape becomes a member of the Bond family (the father, of course) as he follows them around on adventures and fights dangerous creatures to keep them safe.

A lot of the series' plot devices were used in the live-action Japanese *King Kong* film, *Escapes*.

Kong the Animated Series

Kong "TAS" ran for a single season in 2000, combining DNA science and mystical stories, the series had some strange ideas when it came to ideas for the *King Kong* storyline. This one starts after *Kong's* death.

A scientist, Dr. Jeriwoles, takes DNA from *King Kong* and, combining it with that of her grandson, Jason, creates a new *King Kong* who is a sort of "brother" for Jason. She also

Dracula aired in 1991 for only a few episodes (a total of 15 were made). It was re-launched in 1999, but once again a limited number of episodes actually made it to air (although *LiF Drac* did enjoy a fun action figure run).

Little Dracula, as the name suggests, is the son of Count Dracula. The series and books followed him on his adventures. Of note is the actor who voiced Big Dracula in the series—Joe Flaherty. He was also Count Floyd on *SCV* as well as the cartoon series *The Completely Mental Misadventures of Ed Grimley*.

Monster Force

Universal Cartoon Studios released *Monster Force* in 1994. The story, about a group of warriors (one of which is the Frankenstein Monster and another who is an ancestor of Larry Talbot) who battle the classic monsters, are led by Dracula. Evil monsters consist of Inhep, The Bride of Frankenstein, The Creature from the Black Lagoon and even Bela the Vampire! (a nice nod to Universal history).

The series only lasted for 13 episodes and was written by comic writer Matt Wolfman, the man behind some of most well-known horror films in the genre, including *Blade* and *Tomb of Dracula*.

Mummies Alive!

Running for a single season in 1997, *Mummies Alive!* was a series, not based around Inhep, but around an evil sorcerer named Scarab and his search for the reincarnation of the son of a pharaoh that he'd murdered years before. When Scarab comes back to life in modern times he searches for the boy and finds him in his new life by the name of Presley Carnahan.

The Mummies of the title include the bodyguards of



the prince who come back to life to protect him from Scarab and the other evil entities that appear throughout the series. They all have powers based in the mythology of ancient Egypt. While not terribly centered in horror, it was a fun kid-friendly twist on a genre staple.

The Simpsons: Treehouse of Horror

One of the favorite Simpsons episodes, year in and year out, is the *Treehouse of Horror* episodes which air on or around Halloween every year. Starting in 1990, there have been a *Treehouse of Horror* for every season of the show.

The episodes are usually filled with horror references and show Matt Groening's love of sci-fi and horror, as well as other makers of the series. Films that have been homaged in the episodes include *The Shining*, *Nightmare on Elm Street* and *Brian Stiller's Dracula*, to name a few.

The episodes are also major nods to anthology series and films like *Tales from the Crypt*. They parody twist endings as well as do Simpsonsized versions of tales like *The Monkey's Paw* (Twilight Zone episodes are major influences). The *Treehouse of Horror* episodes are now in a league of their own, with specific comic books, games, and collectibles produced.



Scooby-Doo

Nearly everyone in the world knows the answer to the question "Scooby-Doo, Where are you?" Scooby and the Mystery, Inc. are firmly embedded in pop culture and the world of mystery and horror, starting in the late '60s and through today. Many grouches, so good villains had their masks pulled off at the hands of these meddling kids, and their dog too.

Starting in a half-hour format, the series moved to a full hour and morphed into *The New Scooby-Doo Movies* having guest stars like Batman and Robin, Don Knotts and The Addams Family. Fred, Daphne, Velma, and Shaggy remained constant throughout.

In the mid-to-late '70s the mystery-solving dog and his pals went through various team-ups and added new characters such as Scooby-Dum (a doofus cousin with an overbite) and the infamous Scrappy-Doo. Scrappy received double billing with his uncle as only Shaggy and Scooby remained from the original gang (although, Daphne did later return). During these years the mysteries went from men in masks to real ghosts, and that became the central theme to one of the coolest mesh ups in the land of cartoons.

The 13 Ghosts of Scooby-Doo saw the inclusion of Vincent Price, the master of horror himself, as a character named Vincent Van Ghoul. Van Ghoul was helping Shaggy, Scooby, Daphne and a character called Film-Flam (who was just as annoying as Scrappy) to recapture the 13 ghosts that had been released into the world.

After "13 Ghosts," the Scooby-Doo franchise would turn younger, rather than older. A Pup Named Scooby-Doo focused on the Mystery Gang during their pre-teen years. The animation was markedly different too.

Various TV films have been produced with Scooby and the gang during the '80s and '90s. A new cartoon series began called *What's the New Scooby-Doo?* This was followed up by *Shaggy & Scooby-Doo Get a Clue!* with another change to the animation and plot lines as Shaggy and Scooby are being chased by a villain named Doctor Phibes (a nice nod to the late Vincent Price). Casey Kasem, who had voiced Shaggy over much of the intervening years, took the role of Shaggy's Uncle Albert.

In 2010 a new series, *Scooby-Doo! Mystery Incorporated* premiered, with Snaggy voiced by Matthew Lillard, who portrayed Shaggy in the two live-action "Scooby" movies, while Casey Kasem plays Shaggy's father this time around. Some noteworthy guest voices include Tony Todd, Jared Leto and Gary Cole.

Scooby was a great bridge for many youngsters to find a love for horror and ghost stories. He and the Mystery Inc. are timeless and are still going strong over 40 years after they drove onto our TV screens in a green van full of Scooby snacks. They'd be remembered in various forms over the years, not the least of which was Buffy The Vampire Slayer (whose star Sarah Michelle Gellar went on to play Daphne in the feature film versions).

uses some magic stones with DNA to help along the process.

The series continues with the scientist taking the new Kong back to Skull Island to keep him safe after a rival, Dr. La Porta, tries to steal her research. Twenty years pass and Jason has grown up as has New Kong. The show follows Jason and Kong on their adventures trying to keep Dr. La Porta from getting control of the stones that will also release a demon. ... I told you the series had some strange ideas when it came to the Kong storyline.

Little Shop

Another series based off a popular feature film, *Little Shop* was *Little Shop of Horrors*, sans the Horror. Seymour is a young boy who works at Mushnik's flower shop along with Mr. Mushnik's daughter, Audrey. The man-eating plant is no longer a man eater, and he is no longer known as Audrey Jr. He is simply known as Junior. There is still singing though, but less people singing.

This was the third cartoon based off of a property that Rick Moranis was involved with. Apparently, Frank Oz was going to pursue a sequel to the *Little Shop of Horrors* featuring Seymour in high school. The idea fell through, and this cartoon was the result. The series lasted for one year, starting back in 1991.

The Munsters

Based off the popular film series starring Brendan Fraser, *The Munsters* followed the plot of the second feature film closely, with the O'Connell family being chased around the

world by Inhep and his minions to try and get the Manacle of Oshins from the young Alex O'Connell's arm.

The series had all of the original characters from the films return as well as some new additions, as the show ran for two seasons, starting in 2001. Some of the voice-acting talent behind the series included Michael T. Weiss, Rene Auberjonois and John Schneider.

Swamp Thing

One of the shortest-lived cartoons on this list, *Swamp Thing* only had five episodes and was cancelled within a

month of its debut in 1991. The series focused on the environment and featured the villain Dr. Anton Arcane as well as his daughter Abbie. Arcane has a group of badasses that help him fight the Swamp Thing known as the Un-Men.

The series shares some similarities to the live-action film, *The Return of Swamp Thing*, with its inclusion of two young friends for Swamp Thing as well as the Un-Men who are experiments of Arcane's. Many consider the show's extensive action-figure line the only good thing to come from this cartoon.

Tales from the Cryptkeeper

Based on the *Tales from the Crypt* comics as well as the live-action series shown on HBO, *Tales from the Cryptkeeper* featured the voice of John Kassir reprising his role as the chatty corpse—this time for kiddies.

The series ran for two seasons (1993 to 1994) and was produced by Robert Zemeckis, just as the HBO series was. While far tamer in content, the series focused more on morality tales and learning life lessons. It also had the Old Witch and the Vault Keeper as characters. These two



being the hosts of the other EC Comic titles *Vault of Horror* and *The House of Fear*. The show, cancelled for a few years, returned for one year in 1993 and was rebroadcast. Now Tales from the Cryptkeeper.

In 1996 a gameshow titled *Secrets of the Cryptkeeper's Haunted House* premiered on Saturday morning, with Kasser reprising his *Cryptkeeper* role — although this series was short-lived (and unavailable on DVD).



Teen Wolf

Based on the Michael J. Fox film, *Teen Wolf* ran for a little over a year, starting in '86. New characters, not in the movie, were added, such as Scott Howard's grandparents and a little sister, James Hampton, who played Scott's father. Horrid, in the movie, voiced his character in the cartoon series. *Teen Wolf* was one of many cartoons based off more adult-centric features released during the '80s and '90s (including *Bat & Ted's Excellent Adventure* and Michael J. Fox's *Back to the Future* series).

Toxic Crusaders

Based on *The Toxic Avenger*, the animated *Toxic Crusaders* turned Toxic into the leader of a group of fellow mutated super heroes. The



series was focused on being environmentally conscious and changed many story-aspects from the films... most obvious being a lack of nudity, sex and downplayed violence. Toxic's girlfriend is no longer blind, but near sighted, and he and his Crusaders fight aliens who are out to pollute the planet. His pals consist of other mutants: NuZoni (he's got a giant nose), Junkyard (a homeless person and dog combined), Headbanger (a mad scientist and a surfer who share a body) and Major Disaster (who controls plants).

The series ran for one season in 1991 and had some neat tie-in toys. Just part of that period's environmentally-friendly kids shows (which also included *Captain Planet*, *Swamp Thing* and *Teenage Mutant Ninja Turtles*).



The Real Ghostbusters

Spin-off of the successful feature film, *The Real Ghostbusters* became one of the all-time favorite cartoons for children of the '90s. Great animation and voice acting combined to tell the ongoing adventures of Peter, Ray, Egon and Winston. J. Michael Straczynski, the creator of *Babylon 5*, was one of the writers on the show, which was fairly complex when it first started, and features some great episodes which belated on the darker side. Slimer was now a sidekick and Egon had a blonde pompadour hair cut, but the characters were still the same in tone.

Slimer's prominence continued when he was given top billing and a show-tit switch to *Slimer and The Real Ghostbusters* and a move from 30 minutes to a full hour. The show also became more kid friendly and continued on the air until 1991.

Extreme Ghostbusters was a follow-up series starring Egon and a group of students as the new ghost-busting team which aired in 1997. The series ran for one season and only featured the original team in the season finale.

One of the more interesting aspects to the series was the voiceover work for the role of Peter Venkman. Lorenzo Music, who was the voice of Garfield for many years, was the original actor for Venkman. The story goes that Bill Murray complained that his character sounded too much like Garfield, and Music was replaced with Dave Coulier after two seasons. Ironically, Murray went on to voice Garfield in the live-action films.

Filmation's Ghostbusters

Yes, there were two Ghostbuster cartoons. And to be fair, the basis of Filmation's Ghostbusters came first. Based on a live-action series that ran for one season in the mid '70s, the cartoon followed the sons of the characters from the live-action series — two humans and a gonk who fight evil ghosts and a villain named Prime Evil.

Since both series were on TV at the same time, the feature film-based Ghostbusters added "The Real" to their title after a court case with Columbia Pictures that garnered Filmation an out-of-court settlement (the lawsuit was based around the feature film originally). Filmation happened to be the original animation studio producing *The Real Ghostbusters*, but Columbia didn't stay with them for long.

TV Series

Horror has been a part of television since its inception. But it is the one genre that is often ignored when it comes to accolades and respect from the industry. As you can see from this list, that is something that needs to change. Horror's history on television is an epic achievement of talent and great storytelling.

We've already done an extensive list of the many anthology series that television has given us (see #15). This article is going to focus on the original TV shows that are a part of the horror family.

The Addam's Family

One of the all-time classic TV series, *The Addam's Family* starred John Astin, Carolyn Jones and Jackie Coogan and is a part of horror and TV history. But amazingly enough, it only ran for a total of two seasons from 1964 to 1966. Based on Charles Addams' cartoon strips, the creepy and lanky Addams' clan showed that weird could be wonderful and introduced America to the Gothic look of Morticia and Gomez, a grinning lunatic who was passionately in love with his wife. The two got away with some fairly insane behavior for the time the series was aired.

The family stood together against the norms of the world and was actually one of the more closely knit families on TV. The series inspired a reunion movie in 1977 and was the first time the family was



ever seen in color.

A new series called *The New Addams' Family* premiered on the Fox Family Channel in 1993 as John Astin returned to the series as Grandpa Addams.

American Gothic

A surprisingly effective duo came together in the form of horror maestro Sam Rami and ox-leen heartthrob, Shaun Cassidy. These two created a creepy cult classic in *American Gothic*, which aired in 1986.

The series focused on the dinky charismatic sheriff Lucas Buck (a yummy senior turn by Gary Cole) who may or may not be the devil. He controls the town of Trinity, South Carolina with the strange powers he possesses, doing deals with the residence and mulling out justice his way. One of his victims, Marilyn Temple (Sarah Paulson) returns from the dead as an angel of righteous vengeance in a battle for her half brother Caleb (Lucas Black) and his soul. Caleb is Lucas's son and he's the heir to all the dark powers the sheriff has.

American Gothic was eerie and effective, and held all hallmarks of Rami's tricks of the trade. Sadly, CBS didn't give the series the support it needed and it was cancelled after a single season.



Being Human

Featured in issue #24, *Being Human* is a BBC-produced horror/supernatural series about a vampire, a ghost and a werewolf who live together in a flat in London. The show's strength lies in the relationship of the main characters as well as writing that doesn't shy away from the dark aspects of the story as well as the humor. An American version of the series is scheduled to start airing on the Syfy Channel.

Big Wolf On Campus

Airing on Canadian television from 1999 to 2002, *Big Wolf On Campus* was very much in the vein of *Teen*

Wolf The main character, Tommy Dawkins gets bitten by a werewolf instead of inheriting the disease. He spends the series fighting other supernatural creatures.

Blade: The Series

Following the success of the Blade feature film, Spike TV produced a series set in the world of the daywalker. Starring Kirk "Sticky Fingers" Jones, Blade: The Series was a slick and fun continuation of the Blade story.

The series followed Krista Starr (Woo's Jill Wagner) whose brother was murdered by the head vampire of a sect called The House of Cthos, named Marcus Van Sover (Neil Jackson). Krista, who is an Iraq War Vet teams up with Blade to try and stop Marcus, but instead she's turned. Krista stays undercover in the hopes of taking down Marcus and the vampires. Lasting only one season that ended in 2006, the series was not renewed and ended on a cliffhanger.

Blood Ties

Starting at nearly the same time as Moonlight on television, Blood Ties (2006) is another vampire mystery series. Based off a line of urban supernatural books by author Tanya Huff, the series is set in Toronto and follows an ex-cop named Vicki Nelson who was released from the force due to a degenerative disease slowly robbing her of her sight. Vicki sets up shop as a private investigator to make ends meet. She crosses paths with a vampire named Henry Fitzroy who also just happens to be the bastard son of Henry the 8th. Henry winds up helping Vicki as she starts investigating more and more strange paranormal cases. The series aired on the Lifetime



Cliffhangers!

Created by Kenneth Johnson in 1979, Cliffhangers was a throwback to the serials of the olden days. Made up of three separate stories, each running at 20 minutes, each episode would end on a proverbial "cliffhanger." Star Susan Williams and The Secret Empire were two of the three segments.

The series only lasted a part of a season, but the one segment that was actually resolved was The Curse of Dracula which starred Michael Noon as the Count Dracula was being chased by the descendant of Van Helsing, Kurt Van Helsing, and Mary Gibbons, the daughter of one of his victims. The segment took place in



Creature Features

A hybrid of made-for-cable movies and an anthology TV series, Creature Features premiered on Cinemax in 2001. A collaboration between the late Stan Winston and Lou Arnof, and Colson Camp, Creature Features remade titles from Arnof's American International Pictures (AIP) productions from the 1950s and '60s.

Each film took the title of a classic AIP feature, however, the plots and characters were altered and did not mirror their source material. Stan Winston had the launch of Creatures with a toy company and produced a number

Buffy the Vampire Slayer

A bona fide pop culture phenomena that helped to inspire countless followers and injected new blood into the teen horror genre, Buffy the Vampire Slayer came back to life after having originally been a feature-film failure (starring Kristy Swanson and Luke Perry, 1992). Creator Joss Whedon reinvented the story into the fledgling WB Network in 1997. The series followed a slayer (a chosen girl who must fight vampires and creatures of the night) named Buffy Summers (Sarah Michelle Gellar). The slayers had extra strength, speed and healing abilities that helped in their fight against evil.

Joss Whedon retook his story from the original film to become one of the biggest hits in modern television. Starring alongside Buffy was Xander (Nicholas Brendon), Willow (Alyson Hannigan), Oz (Seth Green), her "Watcher," Giles (Anthony Stewart Head), and a vampire with a soul, Angel (David Boreanaz).

In the series, Buffy lived in Sunnydale, California, a town built on a mythical Hellmouth. This plot-point gave the series an opportunity to have numerous creatures face off against the blonde slayer (and helped establish the monster-of-the-week trend that followed many shows in the coming years).

The series lasted seven successful seasons (and a movie over to the UPN Network), spun-off hundreds of comic books, video games, toys and an eighth season DVD (slightly animated) which was recently released.

Over the years, even though the series did win awards (including the Emmy) it was repeatedly snubbed for categories it excelled in. In the seven years it aired, "Buffy" broke barriers as it featured multiple character deaths (including some damn shocking and moving ones).



one of the first respectable lesbian characters in television, sexual coming-of-age story topics and had the courage to attempt episodes that featured song and dance routines – and an award-winning episode that featured hardly any dialogue whatsoever. Consistently named one of the most important characters in TV history, Buffy left a mark on the modern vampire tale that is still felt to this day.

Angel

Although many Buffy the Vampire Slayer spin-offs were proposed (including shows focusing on Giles, Spike, and Faith – not to mention a proposed animated prequel), Angel was the only fortunate character to continue past the world of Sunnydale – and his show surprisingly happened to turn into as popular a series as Buffy.

Angel leaves Sunnydale for Los Angeles, still trying to repent for his years as one of the world's most-notorious blood suckers. While there he finds a demon named Doyle who has visions of danger. Angel also runs into Cordelia Chase (Charisma Carpenter, also from Buffy) as

San Francisco, with Dracula posing as a college history professor who drove a blood-red sports car.

NBC chose to tie up the Curse of Dracula with a finale. The segments themselves were later edited together into a two-hour feature called The World of Dracula.

The Collector

A Canadian series, The Collector focuses on Morgan Pym (Chris Kremer), who made a deal with the devil back in the 14th century when, as a monk, he fell in love with a woman who grew ill with the plague. In trade for his soul, the devil gave him 10 years with the love of his life. When Morgan went to hell, he became a soul collector, bringing the devil the souls of others who had made deals with him. After centuries of this, Morgan gets the Devil to agree to a bargain, he has 48 hours to save the client's soul and redeem them before they are sent to hell.

The series had, as expected, a lot of dark overtones and was fairly successful in Canada and went into syndication in the States after a total of 40 episodes were produced which ran from 2004 to 2006.

they eventually learn up to help people against the evil forces that stalk the city.

Over the course of the series' five-year run, characters came and went. While supposed-regulars like Doyle and Cordelia never made it to see the finale of the show, colorful characters such as Lorne (a singing demon who could read people's futures) and Wesley (Wesley Densel, another Buffy carry-over) became fan favorites.

Gunn (J. August Richards) joined the crew as a street wise vampire killer, Fred (Amy Acker) was discovered in Lorne's demon world as a human who was in hiding. Other characters would cross-over from the Buffy series every so often, as both shows ended back to back on the WB until Buffy was moved over to UPN. Darla, Oz, Willow, Faith, Drusilla, Spike, Harmony and Buffy herself showed up in LA throughout the series' run.

The show changed from a sort-of detective story (reminiscent of Forever Knight) where Angel spent most of his time saving innocents, to a story of redemption, as Angel discovers that he may have the opportunity to save his soul from damnation, while at the same time saving the world from apocalypse. While Buffy had an overall feeling of life and hope, Angel came a more gritty feeling of dread. The series' focus on redemption is ironic, in that many of the characters throughout the show's five year run never find it, a strong contrast to Buffy indeed.

Smart writing and a great ensemble made the show a highly rated hit. Strangely though, the WB cancelled the series suddenly after only five seasons, much to the surprise of fans, the series' producers and crew. But, much like Buffy, the show continued on in comic book form. Angel also had, and still has, a massive amount of merchandise items.

of action figures based on the film's monsters.

Features remade include: *Earth vs. The Spider-How To Make a Monster*, *Day the World Ended*, *She Creature* and *Teenage Caveman* 🍷

Dante's Cove/The Lair

Dante's Cove is a gay-centric supernatural series that revolves around witchcraft and the houses that practice different forms of magic. The Lair is a vampire-centric series that takes place around a sex club known as "The Lair" and is set supposedly in the same area as "Dante's Cove," with characters and actors crossing over on both series. The Lair was created by B-Movie legend Fred Olen Ray and both series aired on the here! Network 🍷

Dark Shadows

One of the all-time great horror series, Dark Shadows didn't start out as a vampire, but it did have its share of supernatural elements and Gothic horror. Ghosts, murders, and reincarnated phoenixes led into Egyptian mythology were all part of the show's beginnings.

When ratings were starting to drop, the vampire Barnabas was brought into the story. It turned out to be a good move for the soap, and the series continued strongly for over 1,200 episodes!

Dark Shadows went on to include Frankenstein monsters, werewolves, lycanthropy, voodoo, witchcraft and numerous other ghosts from the annals of horror. It lasted from 1966 to 1971 and has ingrained itself in pop culture history. Games, books, toys, records and comics based on the show exist, as well as two feature films.

In 1991 NBC decided to remake the classic soap, starring Tony Danza, Barbara Steele, Ben Cross and Lysette Anthony. The first two episodes were basically a remake of the film *House of Dark Shadows*, starting off with Barnabas Collins' release from his grave. Sadly, even though the series was excellent and a worthy follow-up to the original, it only lasted three months and ended on an unresolved cliffhanger.

In 2004 an unused pilot for a new version of Dark Shadows didn't make the cut as a proposed new series on the WB Network. It starred Alec Newman as Barnabas, plus Kelly Hu (The Vampire Diaries) and Marley Shelton 🍷

Dead Like Me

Sharkey grim reapers, that's what the series *Dead Like Me* is all about when it aired on Showtime in 2003. When George Lass (Ellen Muth) dies, she discovers her new job is to be a grim reaper. She is to remove the souls of people right before they die to get them on their way to the afterlife. George receives her assignments with a group of other reapers, lead by Rube (Mandy Patinkin).

Dead Like Me took a very sensitive subject, namely death, and showed us its blackly comic side. But the series never lost its heart. With some nice SFx and great acting, *Dead Like Me* was like an extended *Twilight Zone* ala Comedy Central. It was one of Showtime's most-loved series yet it only lasted two seasons, the last shown in 2005. Four years later a direct-to-DVD sequel called *Dead Like Me: Life After Death* was released in February of 2009 🍷

Dead Set

What happens when reality television meets the walking dead? BBC's *Dead Set* was a mini-series inspired by the *Big Brother*-reality TV phenomena. *Dead Set* took place in a fictional *Big Brother* season where the housemates are trapped inside the house while a zombie outbreak happens outside. Everything is filmed and we witness the residents' attempt to stay alive.

Inventive and fun, the series was an answer to the social commentary started by George Romero with *Night of the Living Dead*, taking on reality TV 🍷



Demons

Part *Matlock* and part *Buffy the Vampire Slayer*, the BBC's *Demons* focused on the last of the Van Helsing line who finds out he's chosen to fight the dark creatures of the world. Luke Rutherford (Christian Cooke) and his godfather Rupert Galvin (Philip Glenister) join together to fight these "demons." Miss Harker is even along for the ride. The series only lasted one season and was met with mixed reviews 🍷

Dexter

Based off the series of books by Jeff Lindsay, *Dexter* tells the story of Dexter Morgan, a serial killer, who (thanks to his adoptive cop father) has learned to kill only murderers. The series takes the idea of the anti-hero to the extreme.

Dexter is methodical and emotionless (at least he thinks he is). We hear his thoughts in a voiceover during most of the series as he contemplates his deeds and plans his actions. *Dexter* hides in plain sight as his job as a blood spatter analyst at the police department.

Starring Michael C. Hall, Julie Benz and Jennifer Carpenter, *Dexter* has become one of the most successful horror-centric series on television. Michael C. Hall's portrayal of Dexter Morgan needs to be commended. He plays the role perfectly and manages to turn both the "rog-



ue" and a serial killer on and off like a switch.

The talent the series has garnered for guest stars, including Peter Weller, John Lithgow, David Caradine, Jimmy Smits and Julia Stiles is also testament to the series' appeal 🍷

Dracula: The Series

While played mainly for kids, this half-syndicated series had some pretty serious and scary moments. Starring a blonde George Johnson as Alexander Lucard (yes, the old backwards name trick), a wealthy industrialist, and Bernard Behrens as Gustav Van Helsing (the family never stopped hunting him), the vampire expert whose American nephews come to live with him in Luxembourg, Sam and Max team up with their uncle to fight Dracula. The series began in 1990 and lasted for a total of 21 episodes 🍷

Eerie, Indiana

Originally aired on NBC in 1991, *Eerie, IN* was a sort-of kids version of the *X-Files*. Marshall Teller and his family move to the town and there he discovers that his new home is a hotbed of strangeness. His friends and family have to figure out how to deal with the weird stuff they are bombarded with while living in Eerie.

The series only lasted a season on NBC and was later resurrected into syndication as well as a follow up series called *Eerie, Indiana: The Other Dimension* 🍷

FreakyLinks

FreakyLinks (2000) owed much to *The X-Files*, following in its footsteps as a show about people investigating the supernatural. The lead character Derek (Ethan Embry) runs a Web site entitled *FreakyLinks.com*, a conspiracy site focused on the paranormal. He and his friends investigate these occurrences while trying to figure out the death of Derek's twin brother Adam. Sadly, the series didn't make it past 13 episodes 🍷

Friday the 13th: The Series

Much like *Poltergeist* the Legacy, *Friday the 13th* had no real connection to the films, at least not in regards to story or characters. Viewers of the pilot episode were in for a surprise though when no hockey-mask wearing killer was to be found, but a killer did was.

The series followed cousins Mickey (Louise Robey) and Ryan (John D. LeMay) as they dealt with the cursed antiques left behind by their Uncle Lewis Vrandecki who had sold them over the years to unsuspecting customers until he died after breaking a deal with the devil. Unfortunately for Mickey and Ryan, they also sold many of Uncle Lewis's antiques off once they inherited his shop. With the help of Jack Marshall (Chris Wiggins), a friend of their uncle who is well versed in the occult, they try to reacquire all the cursed antiques to store safely in a vault where they can do no harm.

The series was released in syndication in 1987 and was quite popular with fans of the horror genre. Vampires, werewolves and demons showed up throughout the series' three-year run 🍷

Forever Knight

Originally a made-for-TV movie, *Forever Knight* started as part of the CBS' "Crimetime After Primetime" lineup in 1992. It told the story of Nick Knight, now a Toronto police detective, and his attempt to cure himself of vampirism and atone for his many sins in the past—all while trying to keep his sire, Lacroix, from causing turmoil in his life.

The series was slowly produced with a very rock video flare. The series moved to syndication in its second year

before finding a home on the USA Network. The third season had a vastly different feel from the first two, with most of the characters being killed off over the course of the season.

Forever Knight set a standard in a new subgenre, that of the vampire detective. Angel would copy this plot device, which has been seen in fiction as well as a few other TV shows over the past many years.

The Gates

Seemingly taking advantage of the *Twilight* phenomenon, ABC premiered *The Gates* in 2010. The show focused on the Morahan family as they move into a quiet community called The Gates. The Morahans soon realize that their neighbors are not normal—as the show is packed with vampires, werewolves and witches. The first season featured 13 episodes and suffered poor ratings.



Harper's Island

A very interactive murder mystery series which aired over the course of 13 episodes, *Harper's Island* (2009) took place at a wedding where many of the guests died. During the filming of the series, actors didn't know when their proverbial number was up until they were given a script. Episodes were given names like *Snap*, *Sploosh* and *Gasp*, as these were the sounds made when a victim died that episode.

Hex

The BBC series *Hex* was originally aired in 2004. Starring Michael Fassbender as the demon Azazel, the series focused on the residence of an English school which was once the location of a coven of witches. Cassie (Christina Cole) is a student at the school and discovers she has supernatural powers. Her roommate and best friend Thelma (Jenna Roper) tries to help her figure out exactly what is happening to her as Azazel begins to seduce her into helping him have a son. As the series progresses, the world grows closer and closer to an apocalyptic showdown between the forces of good and evil.

Hex was a complex and dark series where no one was really safe. More adult in nature, the series featured great writing and acting. Two seasons were produced and were shown on BBC America starting in 2006.

Jekyll

Starring James Nesbitt in the dual role of Tom Jackman, a modern Doctor Jekyll and his alter ego, Hyde. The series focuses on Jackman's attempts at keeping his dual nature a secret (to the extreme) and his search for why he's afflicted with it.

Jekyll is one of the best retellings of the story to be made, among modern science with the myth. Nesbitt rules the role, changing himself with the ease of Barrymore (although with false teeth and contacts sometimes). As Jackman discovers the lie his life really is, we find out that even the dark side of man has a reason for being.

Jekyll was written by Steven Moffat and only aired for a single season (season) on the BBC, although Moffat has stated that he does have a sequel written.

Kindred: The Embraced

Aired on Fox in 1996, *Kindred: The Embraced* was based on the White Wolf role playing game, *Vampire: The Masquerade*. Set in San Francisco, the series followed Juliana Luna (Mark Frankel) who was the prince of the city. Luna had to keep the other vampire class in line which was a hard job due to in-fighting and power struggles. Sort of like the mafia with gangs. The series was entertaining and gave a deeper sense of mythology to the vampires.

Produced by John Leskey (who had worked on *Nightmare Cafe* with Wes Craven), and Aaron Spelling, unfortunately, Fox cancelled the series only after a handful of episodes. There was a chance that the series would get picked up on Showtime but tragedy struck when Mark Frankel was killed in a motorcycle accident, so it never came to pass.



Kolchak: The Night Stalker

Following the success of two made-for-TV movies, *The Night Stalker* was influential on many levels due to the concept of an everyman being forced to deal with the supernatural when no one else believes him. Carl's investigations brought him face to face with many creatures including another vampire, a witch and even aliens.

Darren McGavin's portrayal of Kolchak is forever a classic with his white suit and cheap hat, Kolchak is as iconic as the monsters he fought. He was snarky and cynical, but brave.

The series aired in 1974 and lasted for only one season on ABC and later shown as part of the CBS late night lineup a few years later. ABC tried to remake the series with little success in 2005 with Stuart Townsend taking the role in a very different style. The series was cancelled after only a few episodes.

Miracles

Starring Skeet Ulrich and Angus Macfadyen, *Miracles* was the story of Paul Callan who investigates supposed miracles for the Catholic Church. Paul is losing his faith as he is able to debunk most every miracle that he comes across. While taking a break Paul receives a call to investigate a boy named Tommy who can apparently heal people. Soon Paul realizes the boy truly can heal (although the act costs him his own health), and his faith restored. When Paul is dying after a car accident, Tommy heals him and he himself dies (but not before Paul sees a terrifyingly demonic face appear). After the experience Paul joins up with Alva Keel and a former police officer named Evelyn

to find out what terrible event is about to occur that the signs have all been pointing toward.

Miracles was a wonderfully sinister series that kept the feel of feature films like *The Exorcist* as well as *The Omen* with its dark undertones and demonic face that would appear throughout. Unfortunately the ratings weren't there and the series was cancelled after 13 episodes.

Moonlight

Continuing in *Forever Knight*'s footsteps, as well as *Angel*, *Moonlight* aired in 2007 and followed the story of a vampire (Mick St. John) detective living in Los Angeles. Although the story wasn't that original, the series brought some fresh blood to the vampire mythos. Mick St. John wasn't an ancient vampire. In fact he's only 85 years old, which makes him relatively young. We see him in flashbacks as a musician who gets charged by his wife, Corinne, who was in reality a 300-year-old vampire.

The cast of the show was part of the appeal. Mick was played by newcomer Alex O'Loughlin. Jason Doherty played his friend Josef, and Sophia Myles was Mick's love interest Beth Turner. The show was well received and won the People's Choice Award for Best New Drama in 2008. But that couldn't stop its cancellation, thanks to the writers strike of '08. CBS shelved the show after one season. Despite efforts from fans, *Moonlight* was not brought back to the small screen.

The Munsters

Aired during the same time frame as *The Addams Family*, *The Munsters* were, well, more monstrous. Herman was a Frankenstein Monster (played with sweet doofiness by Fred Gwynne). Lily his wife was a vampire (Yvonne De Carlo). Grandpa was also a vampire (Al Lewis) and Eddie was a young werewolf (Buz Patnick). Their niece, Marilyn, was a lovely blonde and the only one of the household who isn't "normal." Marilyn was played by two different actresses: Beverly Owen and Pat Priest.

The Munster family dealt with many of the same issues that *The Addams Family* did, which included a lack of acceptance for their differences. Also, much like the Addams clan, the wives seemed to be the brains of the outfit. *The Munsters'* cars are as nearly as much of a character as any member of the family. *The Munsters* and the *Drag-U-La* are some of the most recognizable automobiles in horror.

Like *The Addams Family*, a new series called *The Munsters* today ran from 1988 to 1991 with an entirely new cast. *Master, Go Home!* In 1986 had all but one member of the original cast, in color for the first time and was a feature-film release. This was followed by made-for-TV films, *The Munsters' Revenge*, with the original cast (sans Buz Patnick and Pat Priest) and *How Come The Munsters* in 1995 which starred Edward Herrmann and Veronica Hamel as Herman and Lily.



Nightmare Café

Created by Wes Craven and starring Robert Englund, *Nightmare Café* was a nod to the Twilight Zone with black humor (Englund's character was named Blackie) mixed with sci-fi and the supernatural.

Jack Coleman and Lindsay Frost co-starred alongside Englund as Fay and Frank, two people who apparently died the same night and who find themselves drawn to a mysterious cafe. They find out the café is a crossroads of sorts: a place for people to right what has gone wrong in their lives. It's a place for Frank and Fay to set themselves right by helping those who come to the café. Blackie is the equally mysterious guide who gives them advice.

Nightmare Café was a great throwback show, sort of Fantasy Island ala Serling. Sadly, the series didn't get the ratings it deserved and it was cancelled after six episodes in 1992.

Nightmare Classics

In the '80s Shelley Duvall had turned her talents to producing shows for cable television. In 1989 she produced *Nightmare Classics* for Showtime—four separate adaptations of classic horror tales: *Camilla*, *The Eyes of the Panther*, *The Strange Case of Dr. Jekyll and Mr. Hyde* and *Tam of the Scow*. Each episode featured voiceovers by Linda Hunt quoting Edgar Allan Poe. "All that we see or seem is but a dream within a dream."

The Others

With ties to the *X-Files*, *The Others* aired in early 2000. The series focused on a group of people with psychic powers who would meet to help one another with the issues these powers caused them.

The show had some great talent behind it, including director Tobie Hooper, Kevin J. O'Connor (*Lord of Illusions*) and even Glue Borker appeared in an episode. Once again the unlucky number of 13 episodes was all that was made, and the series was cancelled.

Point Pleasant

A short-lived series created by Mark Noxon about a young girl who washes up on the beach of Point Pleasant, New Jersey who just happens to be the daughter of Satan. Point Pleasant was only shown with a handful of episodes on Fox (after eight episodes, the series was cancelled). The show had a lot going for it, with an interesting concept and theme music written by Danny Elfman. The series is also quite unique in how the final episode plays out... it's not happy.

Poltergeist: The Legacy

Even though the title would suggest that it's connected the



Poltergeist film series, *Poltergeist: The Legacy* was a stand-alone idea, borrowing the name. The TV show told the story of a group known as The Legacy whose purpose through the years was to keep mankind safe from evil forces of the supernatural. The series focused on the San Francisco group and its efforts.

The series began on Showtime, running for three seasons before being cancelled and then picked up by the Sci-Fi Channel for a final fourth season.

Reaper

The first episode of *Reaper* was directed by Kevin Smith which was a big selling point used by the 2007 CW series. The show focused on Sam Oliver, a loser who lived with his parents not knowing that mom and dad had traded him over to the devil in exchange for his father being cured of an illness. His parents thought they could trick the devil, but really... when does that ever work out? The devil (played by Twin Peaks' Ray Wise) makes Sam a reaper, a gatherer of souls (his sound familiar?) Sam reluctantly agrees after the devil threatens to take his mother's soul.

The Writers Guild strike caused a hiatus for the series in 2007. But the series got a renewal and a second season (unlike many new shows that year), but that was all it received.

Roger Corman Presents

Hosting a series of films on Showtime in the late '90s, Roger Corman Presents was a mishmash of horror, sci-fi, and thrillers that the legendary filmmaker produced. There were a number of titles made for the network spread over what would be considered two seasons. "Episodes" included such titles as *Inhumanoid*, *Sawbones* and *The Haunted Sea*—plus remakes of his original films, such as *Piranha*, *Humoroids* from the Deep, *The Wasp Woman* and *Not of This Earth*.

Sanctuary

Originally broadcast as a Web-based series, *Sanctuary* was picked up by the Sci-Fi Channel in 2008. The show follows a 158-year-old scientist named Helen Magnus (Amanda Tapping) who runs the sanctuary of the title. The difference is, this sanctuary is to protect the monsters and the creatures of the world.

The viewer is brought into this world via Will Zimmerman (Robin Dunne) who was a believer in the supernatural thanks to the death of his parents which he witnessed years earlier as a child at the hands of one of the monsters. He joins Dr. Magnus after he realizes it wasn't all "just a dream."

She-Wolf of London

Following student Randi Wallace (Kate Hodge), who survives a werewolf attack while walking on the Moors (sound familiar?), *She-Wolf of London* (1990) had a run of 14 episodes. That's when things got weird.

Funding by the backers of the series was pulled, so the entire format was retooled and changed to the new title *Love and Curse* which changed focus on the character of Professor Ian Matheson, an now hosts a talk show. This retooled second season lasted a grand total of four episodes.

Special Unit 2

Lasting for two seasons on UPN starting in 2001, *Special Unit 2* was yet another in that subgenre propagated by the *X-Files*. "SU2" was a secret division in the Chicago Police Department that focused on supernatural crime and creatures. A total of 19 episodes were produced.

Strange

A BBC series that aired in 2002 through 2003, *Strange* tells the story of a priest named John Strange (Richard Coyle) who was accused of committing a string of murders that he claims were actually the work of demons. Strange and his crew now hunt down the creatures responsible.

The series was limited to only seven episodes and co-starred Andrew Lee Potts, Ian Richardson, and Timmy Lang.

Supernatural

Originally airing on the WB in 2005, *Supernatural* has gone on to become another of those cult-phenomena hits. What makes it also stand out is that the two leads are both male.

The story begins with the death of the Winchester brothers' mother at the hands of a demon. Their father, John Winchester (Jeffrey Dean Morgan) saves the boys, but can't save his wife. Sam and Dean (Jared Padalecki and Jensen Ackles) grow up as demon hunters, following their father's footsteps as he is obsessed with finding the creature who killed his wife. While Sam tries to break free of the family business, he's pulled back in when his father goes missing and his own girlfriend is murdered in the same fashion his mother was.

As the series progressed the storyline and mythology has grown to include heaven and hell and all points in between. The cast of characters has grown over the years with the notable addition of Mischa Collins as Castiel, an angel who helps the brothers. Mitch Pileggi of the *X-Files* is also cast as the Winchester's grandfather.



Swamp Thing

Based off the DC comic, *Swamp Thing* was a half-hour per-episode live action series that was shown on the USA Network and premiered in 1990. It starred Dick Durock who had portrayed Swamp Thing in both feature films. The



series also co-starred Mark Lindsay Chapman as Swamp Thing's arch enemy Atrocite.

The series ran for three seasons and did fairly well. It was hokey and over the top with some cheesy dialog, but so were the feature films. 🍷

TrueBlood

Based off the Sookie Stackhouse novels first published in 2001, *TrueBlood* is one of the highest rated series on HBO. Filled with sex, blood, and violence mixed with a healthy dose of humor and romance, the series just wrapped its third season and will be returning next year.

Sookie Stackhouse (Anna Paquin) is a waitress at a small town bar in Bon Temp, Los Angeles. She just happens to be a mind reader and can hear thoughts. In this world, vampires, werewolves and shape shifters exist. When the vampire known as Bill Compton (Stephen Moyer) walks into Sookie's life everything changes for her.

The series has taken the world by storm and Charlaine Harris, the author of the novels the series is based on, continues to write novels based on the character of Sookie. 🍷



Ultraviolet

ABBC six-part series that aired in 1998, the show focused on a government agency that was put together specifically to fight vampires who were planning on taking over the world. Funny enough, Stephen Moyer is a vampire in the pilot episode of the series. Jack Davenport stars as the police detective who signs up to help stop the vampires after he discovers what has happened to his friend, played by Moyer. 🍷

Vampire Diaries

Based off the L.J. Smith series of books released in the early '90s, *The Vampire Diaries* follows brothers Stefan and Damon Salvatore, both vampires who were changed at around the time of the Civil War. Stefan (Paul Wesley) returns to his native home of Mystic Falls, VA to find Elena (Nina Dobrev) who is the spring image of the Katherine, the woman who turned him into a vampire... and who also turned his brother Damon (Ian Somerhalder). Damon isn't quite as nice as Stefan, and when he comes to town things start to go wrong for Stefan and Elena, who've fallen in love.

🍷 The *Vampire Diaries* is far darker than most of the teen vamp drames of late. People die in the series, and so far they've stayed dead. There's blood and dismembering... and this is the CW we're talking about! Kevin Williamson (Scrubs) is one of the series' heads. 🍷

Vampire High

Canadians love their vampires. *Vampire High* was a Canadian-UK produced series that hit the airwaves in 2001 and lasted one season. It was set in a prestigious private school whose night students were members of vampire royalty. They'd managed to survive a war between the blood drinkers and their mission was to learn to co-exist with the humans and to tame their blood-lusting ways. 🍷

The Walking Dead

Covered in detail in issue #25, *The Walking Dead* is based on the Robert Kirkman/Tony Moore comic book series and will be premiered on AMC on Halloween night of 2010.

The series follows the survivors of a zombie apocalypse that must fight for survival as the world goes to hell around them. 🍷



Warehouse 13

Sort of Friday the 13th: The Series meets The X-Files, *Warehouse 13* is the story of two Secret Service Agents who are assigned to Warehouse 13. They're new mission is to find and store supernatural artifacts. Agent Laidner (Eddie McClintock) and Agent Bereng (Joanne Kelly) are helped in this by Dr. Arthur Nelson (Saul Rubinek) who runs the Warehouse. The series mixes sci-fi and the supernatural with a sense of humor. It premiered on the Syfy Channel in 2009 and is still airing. 🍷

Werewolf

When new upstart network named Fox launched in 1987 the word was never the same. One of the first bits of programming Fox had was a half-hour horror series called *Werewolf*. Starring John J. York as the cursed Eric Cord, the series followed him as he tried to cure himself of the disease while being chased by a bounty hunter. *Werewolf* premiered with a two-hour pilot and ran for two seasons. 🍷



Mini-Series

Stephen King sn't the only game in town when it comes to horror mini-series (although sometimes it feels like it...). To learn more about King's mini-series and TV catalog, check out last issue! Here's the list of key horror games mini-series.

Revelations

Revelations (2000) was a fairly lengthy mini-series with six parts in total. Focusing on a physicist (Bill Pullman) and the nun (Natascha McElhone) who joins him in his search for the truth and a way to stop the End of Days. The series shows the struggle by the science-minded physicist as he comes to terms with things that cannot be explained with the rational mind. The series' writer/producer was David Seltzer, who wrote the original Orson screenplay. Tobin Bell (*Saw*) co-stars. 🍷

The Dark Secret of Harvest Home

Originally aired in 1978 as a four-hour mini-series, *The Dark Secret of Harvest Home* harkens to the *Wicker Man*. It tells the story of a couple, (David Acroyd and Joanna Miles) who move to New England village which seems to be ruled by the Widow Fortune (Betty Davis doing her creepy old crone routine at its finest). The town and the countryside take part in bizarre rituals and fertility rites. The film co-stars Rosanna Arquette in one of her first performances. 🍷

House of Frankenstein

One of the more ambitious horror mini-series, *House of Frankenstein* (1997) pulled out all the classic monsters. The series was set in LA and had Dracula (Greg Wise) shown as a savvy businessman who is opening a club called "The House of Frankenstein." He's also looking for the monster (Peter Onofri) as he sees him as a kindred spirit, an immortal creature that cannot die. Werewolves, and Adrian Pasdar (*Dark Dark*) all make appearances throughout this mini. 🍷

The Phantom of the Opera

Aired in 1990 in two parts, *The Phantom of the Opera* is one of the more lavish productions of the classic story (actually filmed in Paris). But it also has taken more liberties than most versions. In this tale, the Phantom (Charles Dancow) has been living in the opera house his entire life with the assistance of one of the managers, Gerard Crème (the legendary Burt Lancaster), who turns out to be the Phantom's father. 🍷

Frankenstein

A two part mini-series that aired in 2004, *Frankenstein* starred Alec Newman and Luke Goss as the creator and the creature. It co-starred Donald Sutherland and William Hurt as well as Julie Delpy. The series stands apart with the depth to which it follows the original novel (very closely). It is even bookended with the discovery of Victor in the arctic and his pursuit of the creature there. 🍷



Wolf Lake

Wolf Lake told the story of a town full of werewolves and starred Lou Diamond Phillips, Mia Kirshner and Tim Matheson. The series was set in the town of Wolf Lake near Seattle, Washington (this was in 2001, prior to the influx of interest *Twilight* brought the state). The show never found its footing though and only lasted ten episodes before it was cancelled.

The X-Files

Another major pop culture phenomena, *The X-Files* lasted a total of nine years and has a depth of fandom on par with *Star Trek*. Crossing the genres of sci-fi and horror, the series started to air on Fox in 1993 and continued until 2002. Owing much to *The Nightstalker* series of the '70s, the core of the show were the characters Mulder and Scully—a believer and a skeptic for the FBI who came



X-FILES

together to solve the unsolvable. The storylines and conspiracies the two investigated covered everything from vampires to zombies, aliens and cryptozoology. With emphasis on aliens—the show often homaged classic sci-fi and horror stories (such as *The Thing*).

The series spun off two other series: *The Lone Gunner* and *Millennium*, as well as two feature films. The show has gone on to inspire new series and films, such as *Fringe* and *Eleventh Hour*.

Young Dracula

A BBC series for children, *Young Dracula* tells the story of the Dracula family as they move from Transylvania to Stokely after too many angry mobs have threatened them in their native home. The series follows Young Vladimire as he has to adjust to a new town and a new way of life.

PSYCHO

50 YEARS OF CHILLING SUSPENSE! A HORRORHOUND RETROSPECTIVE • By Nathan Hanneman

It is considered one of the greatest films of our time. Hitchcock's masterpiece. When you see, or even mention the Bates Motel, it strikes a fear most everyone in the world can relate to. *Psycho* is, without a doubt, one of the best and most deserving of the accolades it has received over the past 50 years, and the opportunity to celebrate its 50th anniversary in the pages (and on the cover) of *HorrorHound Magazine* is an honor. While mere words cannot attest to the film's power, we present our special retrospective on the horror/thriller classic, *Psycho*!

The Book

The year was 1959. A new novel from author Robert Bloch was just hitting bookshelves across America. It would change the face of pop culture forever. ... Bloch was a prolific writer of all genres, crime, horror, science-

fiction, and was a contributor to many pulp magazines of the 1950s. Influenced heavily by the works of H.P. Lovecraft, Bloch had published a number of books leading to his highest accomplishment (including *This Crowded Earth* and *The Kidnaper*). Two years before *Psycho*'s release, Bloch wrote a short story about a man with a split personality entitled "The Real Bad Friend," which appeared in *Mike Shayne Mystery Magazine* ... a prelude to his 1959 novel *Psycho* perhaps?

Although he lived near Plainfield,

Wisconsin (only 35 miles away), Robert had always claimed that *Psycho* was written as an original piece that had little basis on the true character case of serial killer and body snatcher, Ed Gein.

Gein was discovered in 1957 to have exhumed his own mother's corpse from the local cemetery, as well as other female bodies and parts. He had been keeping "Mother" at home, where he was obviously suffering mentally, and had even confessed to killing two other women. While Robert Bloch was obviously aware of the crime that had occurred so close to his home just



a few years earlier, Bloch actually used very little from Gein's true crimes in connection to his novel, only using minor details he had heard in regard to the arrest.

The Film

In 1960 Robert Bloch's novel was adapted into a feature film by director Alfred Hitchcock. With a screenplay written by Joseph Stefano, the film starred Anthony Perkins as the psychotic Bates and Janet Leigh as the prospective lead, Marion Crane. Hitchcock had decided to film *Psycho* over another project he had been offered at the time — a new film titled *Casino Royale* ... In doing *Psycho*, he opted to go low budget, even filming in black and white (while other studios at the time shot solely in color) with TV film equipment. The artistic decisions he made for this project resulted in one of the most impactful cinematic outings of the time.

While it's hardly worth reeling (most everyone in the world should

know the story), *Psycho* follows the exploits of Marion Crane, an office worker who is looking for an opportunity to start a new life with her boyfriend, Sam Loomis (John Gavin). Without enough money to get married and start said life, Marion sees the chance to steal \$40,000 (this is 1960 money, by the way) from her employer. Running away, she eventually becomes too tired to continue driving. Out of desperation, she pulls over (during a rainstorm) at a small

motel — The Bates Motel, where there is obviously a vacancy.

While at the hotel, she meets Norman. An odd bird who happens to enjoy the hobby of stuffing birds. The taxidermy enthusiast runs the motel with his sick mother (who calls to him from a creepy-looking house looming behind the motel). Checking in for the night, Marion goes to her room, where she is spied on by Norman. Unfortunately, his mother finds his fixation on this young woman unacceptable, she soon breaks into the room and slaps Marion to death while she is taking a shower.





Shocked at the murder, Norman covers up the death for his mother and disposes of the body. Eventually Marion's sister, Lila (Vera Miles), and a detective, Milton Arbogast (Martin Balsam), are looking for Marion and the \$40,000 (respectably). Mother eventually gets rid of Arbogast when he snoops around the house, while Lila and Sam (who joins her in the search) discover that Norman's mother is not alive, but is stuffed and hidden in the cellar of the Bates Mansion. It turns out that Norman has a split personality, and has been acting out the murderous activities of his mother, and the abiding son, all at the same time. A crime of passion, the bodies and

money were recovered and Norman was submitted to a psych ward, now completely living out the personality of Mother.

At a time when releasing movies was part art — part showmanship, Hitchcock designed a special marketing scheme for the release of *Psycho* that only helped its initial popularity. First off — no critics were admitted an advance screening of the film, preventing any information about the prospects the movie provided.

Furthermore, Hitchcock devised a campaign that theaters not allow admittance into the theater after the screening had begun. Lastly, a public advertising campaign was filmed by Hitchcock promoting *Psycho*, which asked that anyone who has seen the film not reveal the twist ending, so as to make everyone more excited about discovering it for themselves.



Shown on the left spread: various posters from around the world, numerous covers for Psycho (including M. lobby cards, audio book, soundtrack and comic book covers).



the effect of *Psycho* was due to the music."

The Sequels

Norman Bates, or as he came to be referred to, "the Hamlet of Horror," was demanding an encore – and considering the box-office take of the original, and the fact that the movie was left open-ended for continuation (something rare in the genre), it was only a matter of time before *Psycho 2* was produced.

In 1982, Robert Bloch decided to pen a sequel to his 1959 novel. Written before Universal could put together a screenplay for their big-screen sequel, the novel was pretty much ignored by Universal who Bloch claimed had hated the story. More of a slasher variety, the novel was disregarded, as a screenplay was written furthering Norman Bates' on-screen story. In Bloch's novel, Norman Bates escapes from the mental asylum he was placed in at the end of the original film (dressed as a nun, at that). During his escape, a fire breaks out in the asylum, making police believe that Bates had died in the fire. In actuality, Bates is alive and killing again – as a body count mounts during his travels to Hollywood, where a movie is currently being filmed about his real-life exploits. ... Regardless of how well this story was conceived or executed, Universal decided a more subdued approach was appropriate.



innocence and insanity, it is revealed that Lila Loomis (sister of Marion Crane, who had been very vocal against the state's release of Norman at the beginning of the picture) has come to seek revenge on Norman. The story is a bit of a mess, as it incorporates Lila's daughter, who befriends Norman, as well as a woman who claims to be Norman's real mother (apparently institutionalized herself all these years). ... While it performed well at the box office, and has some great moments and cast (including Robert Loggia and Vera Miles), it still didn't live up to the standards of the original classic – but then again, what could?

Just a few years after the second film in the *Psycho* series, Universal Pictures decided to re-up Norman Bates' career under the pen of Charles Edward Pogue. Anthony Perkins was back as Bates, but in a larger capacity – he had also stepped up as director for this third outing (his directorial debut). Co-starring such names as Jeff Fahey and Diana Scarwid, *Psycho III* was released on July 2, 1985 and followed the continued business of the Bates Motel. Now back and running, Norman has regressed back to his split personality, as his new mother (Mrs. Spool, who



Originally planned to be a direct-to-TV feature, the theatrically-released *Psycho II* was written by Tom Holland (*Fright Night*). The film saw Norman Bates (played by the returning Perkins) released from the mental institution he was placed in at the end of the first film. Decided by the courts that Bates is no longer a danger to anybody (now 22 years past the events of the original film), Norman returns to his home at the still-standing Bates Motel. While trying to re-establish a normal life, Norman is haunted by a town that doesn't want him, and a mother who may – or may not be re-haunting him. A body count piles up as an "old woman" is performing these new killings. While Norman teeters between

revealed herself as Norman's REAL mother in the last installment) sits in the sinister house behind the hotel, telling Norman what to do (she is in fact deceased, having been killed by Norman in the finale of *Psycho II*). In a twist, a suicidal former nun falls in love with Norman, who begins to struggle with the idea of leaving Mother behind for good. In a tragic twist, Norman's would-be love interest falls down a flight of stairs, impaling herself on a cupid statue. Blaming Mother, Norman goes into a psychotic downward spiral that results in him dismembering his own mother's body. Further exposition is given as to Norman's background before he is carted off to another institution. This time – to never return.



Above: The Small Factory just issued *Psycho Legacy* onto DVD. A new documentary disc packed with extra information about the film series!



Shown on this spread: pictures for the *Psycho* anguish/enhance home video boxes (including VHS, DVD and Laserdisc), promo and novelty items (hanging from shower curtains and key chains to magnets and golf gloves). On opposite page: Halloween costume, Bates Motel sign, McFarlane Movie Mania action figure and Polar Lights model kits.

Fun Fact: During filming, Alfred Hitchcock revealed to the press that Helen Hayes was up for the role of Mrs. Bates, a clever ruse to trick the public from learning the film's twist ending



PSYCHO IS ON TV SHOWTIME

Bates story

In 1990, a made-for-TV sequel (*Psycho IV*) was directed by Mick Garris (*Masters of Horror*) based on a script by Joseph Stefano, who also wrote the screenplay of the original film. Being "rehabilitated" after only a few years following *Psycho III*, Bates is once again released from his mental institution. Having fallen in love with his nurse, the two become married and are about to have a baby, when Norman fears his alter ego may return and wreck everything once again. In

the movie, Norman is listening to a local radio show hosted by Fran Ambrose who happens to be discussing the topic of matricide with guest Dr. Richmond. Norman decides to call in (ironically using the alias of "Ed") to discuss his problems. After a

number of flashbacks, retelling the origin of Norman's childhood and the death of his mother, Norman finally confronts his wife in an ending that sees him light fire to the old Bates

Mansion – burning it and all memories of Mother once and for all. A fitting conclusion to the Norman's story, which happened to officially end with the airing of this installment. A few years later, talk did occur about continuing the storyline (this time focusing on Bates' son as the potential killer), but the idea

was abandoned ... thankfully

In 1967 a made-for-TV movie, entitled *Bates Motel*, was released (which was in fact an ill-fated pilot for an ongoing series). In the show, Alex West plays Bud Cort, a recently freed inmate who had years earlier killed his stepfather. While in the asylum, he befriends Norman Bates, who (after passing away) leaves the Bates Motel to Alex. From there, Alex teams up with a teenage runaway, played by Lori Petty, and they proceed to reopen the motel. Strange things begin to occur, leaving questions about the motel being haunted by Norman's mother ... or is it just locals trying to scare Alex away? Regardless, the movie is mostly forgotten by many and has never been released onto DVD.

The Remake

While most wish to forget "the remake that started it all" – Gus Van Sant's 1998 remake of the original *Psycho* was produced ... and it featured a virtual shot-for-shot (including every camera angle and



line of dialogue) of the original film. Starring Vince Vaughn as Bates and Anne Heche as Marion Crane, the film was hated by critics and fans alike, bombing at the box office. It is most commonly cited as the remake other filmmakers use as the template of what not to do (and there have been plenty ... *Psycho* locked off the trend of modern horror remakes that is still going to this day). Despite the instant hate for the film, it actually did introduce the story of Norman Bates to an entirely new audience and did boast some decent acting, especially in Vince Vaughn who somehow held his own portraying one of the most iconic characters in cinema. Possibly the biggest downfall for the film was the director's choice to stay 100 percent true to the original film, forcing sinister companions.

Since *Psycho*'s release, writer Robert Bloch went on to work in the film industry, scripts for TV shows (Star Trek, Alfred Hitchcock Presents), as well as films (*The Night Walker*, *Straight-Jacket*) before passing away in 1994. Janet Leigh had a great and long-lasting career in film, and her daughter (Jamie Lee Curtis) ended up making a similar

impact in 1978's *Halloween* – a film to rival *Psycho*'s popularity. Anthony Perkins lived to the age of 80, passing away on September 12, 1992. He was survived by his two sons and wife, Berry Berenson (who was killed during the 9/11 terrorist attacks in 2001). As for Hitchcock, he lived to the age of 80, passing away in April of 1980. While he never won an Academy Award for his countless film works, he was awarded the Irving G. Thalberg Memorial Award by the Academy in 1967. He produced only six films after *Psycho*'s release in 1960 – including *The Birds* and *Frenzy*.

Regardless of "bad" remakes, "horrible"

sequels or 50 years of neglect from new flingoes, *Psycho* still manages to stand as one of the most enduring films of the past 100 years. Mrs. Bates Halloween costumes are a favorite each haunting season, and the Bates Mansion is still among the favorite attractions at the Universal

Studios theme parks in both Hollywood and Florida (the Hollywood location being the original house from the film). *Psycho* changed the face of cinema, introducing so many aspects of modern-day filmdom – from the slasher film to the scream queen, and all the popular twists in between. It manages to still be considered Hitchcock's best work (in a company with such iconic films as *Rear Window*, *Vertigo* and *North by Northwest*). In fact, it cemented Hitchcock as a household name – for all time. 🐾

BATES MOTEL VACANCY

BATES MOTEL

VACANCY



Quotable Quote: "You can't get rid of me. I'll always be with you Norman." – Mother (*Psycho*)

50 MUST SEE CHILLING THRILLERS

by Aaron Crowell

Released in 1960, Hitchcock's masterpiece, *Psycho*, was the most important film to bridge the divide between horror and the murder-mystery. The master of suspense, Hitchcock, had flirted with dark-subject matter throughout his motion-picture career, but *Psycho* was far more terrifying and pragmatic than most horror films of that time. Before long, filmmakers began to craft their thrillers after this horrific shock value seen in *Psycho*. In Italy, the master of Gothic horror, Mario Bava, released his first Italian giallo (whodunit) in '63—a light parody on Hitchcock's *The Man Who Knew Too Much* (56), titled *The Evil Eye* here in the US, starring John Saxon. Influenced by Hitchcock, Bava's love for *Psycho* inspired the lavishly shot in color title *Blood and Black Lace* released in '64 that introduced sex and blood-soaked violence to the genre. This became a trend to typify and intensify with the later Italian thrillers, executed by the archetype mysterious giallo killer—often masked and dressed in black, stalking a half-nude

beauty, leading to the slasher subgenre that reared its bloody head in the '70s and dominated the '80s. It's easy to see today how so many thrillers of past and present have their chilling themes reminiscent of those found in horror movies. It is often hard to differentiate between the two since they have become so akin over the decades. Even Hollywood was unwilling to accept that *Silence of the Lambs* (winning an Oscar) was a horror film, after if the filmmakers themselves stated it was—so a thriller it became. The 50 titles listed here are in our determination not horror films, but heavily influenced by them to the point of having a chilling or unnerving effect on the viewer. From supernatural shockers to psychotic serial killers and all in between, the thriller is a lot closer to the horror film than you might think. This is HorrorHound's list of 50 Must-See Chilling Thrillers:

**Special thanks to William Lustig, Bob Swenson and Joel Kelly for their assistance in this article.*



- #1** **Seven**
Easily the most chilling, gloomy and complex thriller to date—*Seven* was written by Andrew Kevin Walker, and headed up by director David Fincher. Starring Morgan Freeman and then-rising stars Brad Pitt, Gwyneth Paltrow and Kevin Spacey, the story follows a serial killer obsessed with the seven deadly cardinal sins: Gluttony, Sloth, Wrath, Lust, Greed, Pride and Envy, leading to seven of the most horrific murders to grace screens. Easily the most ingenious and twisted film to stand merely one step away from being hailed as a true horror masterpiece.

- #2** **Silence of the Lambs**
From the Thomas Harris novel of the same name comes the follow-up to *Red Dragon* (*Manhunter*). When the FBI enlist the aid of an imprisoned cannibalistic serial killer to help catch another elusive murderer, they get more than bargained for. A compelling and stirring film that leaves but one question, who is creepier: Dr. Hannibal Lecter played by Anthony Hopkins or Jame "Buffalo Bill" Gumb played by Ted Levine? Both deliver memorable performances and quotable dialog while chewing up the scenery, "Senator, just one more thing, love your suit!"



- #3** **Rear Window**
The master of suspense, Alfred Hitchcock, delves into the world of voyeuristic intrigue. After peering from his apartment window, James Stewart begins to suspect a neighbor has committed murder. This film spawned so many remakes it will make your head spin—a sign of a true masterpiece.



- #4** **The Night of the Hunter**
Based on a true story, this black-and-white expressionistic classic follows serial killer Robert Mitchum, a self-appointed preacher with the words "LOVE" and "HATE" tattooed on his knuckles, hunting his executed cell mate's stolen loot. A powerful score by Walter Schumann is the icing on this cult classic.



- #5** **Blood and Black Lace**
Mario Bava charged cinema with this influential thriller. Starring Cameron Mitchell and Eva Bartok and set in a lavish Fashion House, the film follows the stalking and brutal slayings of various scantily-clad models, committed by a white masked killer in a desperate effort to retrieve a scandal-ridden diary.



#6 Seconds
 "What are Seconds? The Answer May be too Terrifying for Words!" Rock Hudson stars in this lost gem directed by John Frankenheimer and released by Paramount Pictures. A true genre blender, a science fiction thriller imbued with horror, paranoia, psychodrama and dramatic neo-noir.



#9 Blue Velvet
 Kyle MacLachlan plays Jeffrey Beauman, a young would-be detective who finds a severed ear in a field. After he turns it over to the police, he begins to hole in a lounge singer's closet to unravel the mystery. Dennis Hopper stars as Frank Booth, a terrifying nitrous oxide-buffing maniac - easily Hopper's best role.



#12 Les Diaboliques (1955)
 After a cruel headmaster is murdered by his wife and mistress, his body disappears - reemerging in strange places. Is he truly dead or is something far more diabolic at work? This French film was remade for US audiences in '96 as *Diabolique* starring Isabelle Adjani, Sharon Stone and Chazz Palminter.



#15 Dressed to Kill
 A masterpiece in the tradition of Hitchcock with a dash of land perversion that has become a cult favorite thanks to Angie Dickinson's legendary shower sequence. The story follows the penis of Liz Blake (Nancy Allen) as she witnesses a tall blonde in sunglasses committing murder on an elevator.



#18 Nightwatch (1994)
 Not to be confused with the '97 remake starring Ewan McGregor (both directed by Ole Bornedal). Young law student Martin takes a job as a night watchman at the morgue, where a serial killer brutally murders and scalps prostitutes, the bodies soon fall under Martin's watch ... could he be the killer?



#7 The Vanishing (1988)
 Saskia and Rex pull over to a busy service station where Saskia is abducted. Three years later Rex meets Raymond Lencmeier, her abductor, who promises to reveal her fate to him for a price. A US remake was also directed by George Sluizer and starred Kiefer Sutherland and Jeff Bridges.



#10 Repulsion
 Roman Polanski's first English-language film stars the stunning Catherine Deneuve as the sexually repressed young Carol, who when left alone slips into surreal fantasies of seduction and rape ultimately leading to a grand gurgol scenario of mental deterioration - a deeply disturbing psychological thriller.



#13 Cape Fear (1962)
 Not the remake, but the original, starring a scene-stealing Robert Mitchum as Max Cady a recently paroled rapist who wants revenge on his public defender (Gregory Peck), who failed to properly defend him in court. The remake, also a classic, starred Robert De Niro as a tattooed Max Cady.



#16 Basic Instinct
 This Paul Verhoeven feature starred Michael Douglas and Sharon Stone in career-defining roles. More iconic for its sexual thrills, the story features Stone as a murder suspect (the victim, killed by an ice-pick during intercourse). This one started the pop-erotic thriller subgenre that deems tried to imitate (Body of Evidence, Silver).



#19 In Cold Blood
 Based on the book by Truman Capote, in *Cold Blood* serves as the template film for which all true crime pictures are measured. Based on the brutal 1959 mass murder of the Holcomb family in Kansas by Richard "Dick" Hickock and Perry Smith. A disturbing film that was far ahead of its time.



#8 Angel Heart
 Mickey Rourke, Christe De Niro, and Lisa Bonet star in this highly atmospheric adaptation of the novel *Falling Angel* by William Hjortsberg. Part hard-boiled detective film, neo-meets-supernatural horror with strong religious inclination. A darkly beautiful and sexually charged take on Faust. Be sure to watch the unrated cut.



#11 Don't Look Now
 British director Nicolas Roeg creates a truly horrifying film starring Julie Christie and veteran actor Donald Sutherland, who begins to see visions of his recently deceased daughter in Venice Italy, where the grieving couple have retreated to escape their pain. Contains the most shockingly bizarre ending in cinema history!



#14 Misery
 When Paul Sheldon (James Caan), the author of a best-selling series of Victorian-era romance novels, crashes his car during a snow storm, he is rescued by Annie Wilkes (Kathy Bates), a former nurse. Not so lucky, she is a psychotic fan who is none too happy with Sheldon's latest novel.



#17 What Ever Happened to Baby Jane?
 This classic Bette Davis and Joan Crawford picture focuses on two aging, has-been, movie-star sisters. Blanche Hudson (Crawford) and her bedridden sister Baby Jane Hudson (Davis). Blanche spitefully tortures her starving sibling, even serving her a dead rat, in the most iconic scene in the film.



#20 Fatal Attraction
 Michael Douglas and Glenn Close star in this intense dramatic thriller that did for one night stands what *Psycho* did for showers. Close delivers an extremely chilling performance as Alex, a demanding woman who will not be ignored by a married Douglas, who quickly realizes the gravity of his debauched act of infidelity.



#21
Jacob's Ladder
Fatal Attraction director, Adrian Lyne, serves up a truly nightmare thriller that is as haunting as it is head scratching. Tim Robbins, the director's second choice next to Tom Hanks, plays Vietnam vet Jacob Singer, a man struggling with demons from both the war and the loss of his young son.



#24
Deliverance
A film that haunts everyone who sees it and made the sound of dueling banjos terrifying. The most shocking moment in the film is the rape of poor Ned Beatty, as the film marked his motion-picture acting debut, what a rough way to break into show biz. A very creepy action thriller that will make you squeal like a pig!



#25
Shallow Grave
A very clever and macabre British film that marks the directorial debut of Danny Boyle (28 Days Later). Three roommates who share a flat rent a room to a stranger who overdoses leading to the discovery of a large sum of cash. Getting rid of the money is easy, disposing of the corpse is another matter.



#26
Memento
Imagine if you forgot everything you know after only a few moments - unable to create new short-term memories. Clues to your life are tattooed on your body and you have a collection of pictures and notes to help you along. Your wife was murdered. You know who did it and you want revenge. If only you could piece together the clues.



#27
The Tenant
"Bizarre" is the best word to describe this psychological suspense thriller that is sure to baffle your brain. Director Roman Polanski delivers again - only this time insanity is less obvious and more frenzied. Polanski stars as a file clerk renting an old apartment in Paris, where the previous tenant attempted suicide, but why?



#28
Following
A young aspiring writer begins to follow strangers for material when he meets a well-dressed burglar who teaches him the ropes... Winner of the Silver Hitchcock Award in 1999 and Christopher Nolan's feature film debut, *Following* is possibly the most overlooked thriller to date (and on this list) with a very smart finale.



#29
Videodrome
James Woods stars in this twisted cult classic from famed filmmaker David Cronenberg. Woods plays a sleazy cable TV operator who discovers a snuff broadcast called "Videodrome." Only the broadcast alters the viewers' perceptions by giving them brain damage. Cronenberg at his bizarre best.



#30
Single White Female
What if your new roommate began to dress, act and cut their hair to look exactly like you? That is what happens with dire consequences for Bridget Fonda when she places an ad for a new roommate in this edge of your seat thriller. Jennifer Jason Leigh gives a very creepy performance as Fonda's doppelganger "Hedy."



#31
Body Double
Heavily influenced by Rear Window, a claustrophobic actor played by Craig Wasson can't stop watching the sexy female neighbor dance in her window half nude. All he realizes he is not the only one taking notice. Another fine example of the Hitchcockian style and style director Brian De Palma exudes.



#32
Experiment in Terror
Legendary actor Glenn Ford and Lee Remick are forced to match wits with a psychotic killer in this deadpan slice of crime noir. A favorite of David Lynch from director Blake Edwards, this film features a stunning score from master film composer Henry Mancini. Fans of Twin Peaks take note!



#33
The Most Dangerous Game
One of the most-gratifying ideas on the list, having been adapted for film countless times. The story of a wealthy man who tries of hunting beast and begins to hunt humans for sport. Notable adaptations include: *Naked Prey* (1966), *Escape 2000* (1982), *Surviving the Game* (1994) and recently... *Naked Prey* (2005).



#34
No Country for Old Men
Nobody knew the names Javier Bardem or Anton Chigurh until this film came out - now they will never forget. Easily the most cold blooded, calculating and sinister villain to appear in cinema since Hannibal Lecter. The Coen Brothers give viewers their ultimate tour de force crime thriller with all the violent binnings.



#35
"Hush ... Hush, Sweet Charlotte"
Bette Davis shines in this grim murder mystery with more heat than the devil's backbone. Directed by Robert Aldrich, and taken from Henry Farrell's short story "What Ever Happened to Cousin Charlotte?", the film also stars Olivia de Havilland, Joseph Cotten, Bruce Dern and Agnes Moorehead.



#36
Rope
This Hitchcock classic effectively showcased his innovative camera techniques and dark brand of humor. John Dall and Farley Granger's characters choke David Kentley (Dick Hogan) to death, to see if they can get away with murder. Even inviting Dick's family and friends over for a party before removing his body.



#37
Identity
A modern take on the Agatha Christie classic Ten Little Indians, with gory murders and a brilliant psychological bend. Ten strangers become stranded at a desolate Nevada motel during a violent rainstorm when they soon realize they are being killed off one by one, but by who? Stars John Cusack, Alfred Molina and Ray Liotta.



Zodiac

Based on the bestseller, this troubling film follows writer Robert Graysmith as he becomes obsessed with catching the prolific killer known only as the "Zodiac," who terrorized the San Francisco Bay Area in the 1970s. This true-crime depiction, directed by David Fincher, is as cold and unsettling as it is vicious.



Play Misty for Me

Clint Eastwood not only starred, but also makes his directorial debut with this shocker. As a disc jockey at a night club, Eastwood meets a fan named Evelyn Draper (Jessica Walter). One thing leads to another as an innocent one-night stand turns into pure hell for Eastwood as Draper becomes an obsessed stalker.



Hard Candy

A sinister game of cat and mouse ensues when a young girl meets up with a sinister gentleman she befriends on the Internet. The only question is who is the cat and who is the mouse in this game. Some of the working titles might give you a few hints: "Vendetta" and "Snip Snip." A meeting film to say the least.



Vinayan

A child lost to a tsunami... a couple hell bent on finding their lost son in the jungles of Burma... and the fate that awaits them. Vinayan was mistakenly marketed and labeled as a horror title, blending exceptional camera work and cinematography to create a bleak atmospheric thriller that challenges the viewer.



Closet Land

Madeline Stowe is a children's author being held under suspicion of political espionage. It's believed she is sending messages through her books. Alan Rickman is the interrogator—his job, to get a confession from her using any means necessary. A chilling look at interrogation techniques used to break even the innocent.



Manhunter

Long before Silence of the Lambs came Michael Mann's Manhunter. William Peterson (CBS) stars as FBI specialist Will Graham who is tracking a serial killer whose victims seem random, until he discusses the case with Dr. Hannibal Lecter, played by Brian Cox. Can Peterson stop the killer known as the "Tooth Fairy" (Tom Noonan)?



Dead Calm

An Aussie thriller that proves a small but talented cast can go a long way. John Neill (Sam Neill) and his wife Rae (Nicole Kidman) are cruising the open sea when they come across the stranded and charming Hughie Wanner (Billy Zane) who is not at all what he claims to be.



The Machinist

Christian Bale plays Trevor Reznik, a man who has not slept in a year and is suffering delusions. Bale, the consummate actor, lost more than 60 pounds for the role, as his appearance alone is the most disturbing element of an otherwise ominous thriller. How do you wake up from a nightmare, when you're not asleep?



Bully

The always-controversial director Larry Clark gives us a tale of teenage boys at their worst, as Marty (Brad Pitt) and his girlfriend plot to kill a close friend who bullies them, played by Nick Stahl. A modern spin on the murder of Julius Caesar. Without a doubt Clark's best and darkest film work to date.



Apt Pupil

A boy discovers that his elderly neighbor is in fact a Nazi war criminal in hiding. A little blackmail and dress up leads to a very creepy story that is as dark as it is tense. Ian McKellen delivers a fervent performance as Kurt Dussander, the Nazi neighbor who is fond of gassing neighborhood animals in his oven.



10 Rillington Place

A biographical thriller based on the horrific murderous exploits and execution of John Reginald Christie, an English serial killer active in the '40s and '50s who killed his wife and five other women and inadvertently sent an innocent man to "the gallows." The film is a grim reminder of these true events.

Fallen

A slow-burn supernatural thriller with a star-studded cast plus a detective against a serial killer with an eerie other-worldly ability. Denzel Washington soon discovers the murderer is a dark spirit named Azael who can body-hop—possessing both people and animals. A shocking film with end-of-the-world climaxes.



Wait Until Dark

Terence Young directs a young Audrey Hepburn in this gripping thriller. Susy Hendrix (Hepburn) is a blind woman whose husband was mysteriously given a child's doll at the airport. When would-be characters begin to turn up, the question of the doll's whereabouts becomes a poignant topic.



Nature of the Beast

Victor Salva (Jeepers Creepers) directs Eric Roberts and Lance Henriksen in this understated tale of a local-gambling twist and a prowling serial killer called "the Hatchet Man" who seems to strike whenever our duo travel. Both men are hiding a secret, can you figure it out before they do?



The Beguiled

John McBurney (a Clint Eastwood) is a wounded Yankee soldier, during the Civil War, who is taken in by a boarding house filled with seven seriously-repressed southern women. Upon recovery, he charms his way into their hearts leading to jealousy and deceit as he learns "hell hath no fury like women scorned."

DARIO ARGENTO

"THE ITALIAN HITCHCOCK"

BY SCHWEN NELSON

With *HorrorHound* celebrating Alfred Hitchcock in this issue, it seemed like a no-brainer to present a piece on the career of the man dubbed "The Italian Hitchcock" — none other

than writer/producer/director Dario Argento. The nickname was given to Dario back in the early 1970s shortly after the release of his directorial debut, the giallo picture titled *The Bird with the Crystal Plumage*, despite that there were very few similarities between the styles of the two directors. Over 40 years later the name is still used in reference to Dario, the irony of course being that Argento has more than made a name for himself. In fact, The Italian Hitchcock has become a legend in his own right, often heralded as one of the great horror directors of all time.

Dario Argento was born in Rome, Italy on September 7, 1940 and grew up amidst the world of cinema thanks to the professions of his parents. Elda and Salvatore, whom were both well known in the film industry; Elda was a model turned celebrity photographer while Salvatore worked as a PR executive for a government-funded film organization and later became a producer. As a teen Argento began writing for what equated to fan-made film journals and, after opting to skip out on college, was hired by *Paese Sera* — a daily Italian newspaper — as a columnist to review films. His budding profession as a movie critic eventually presented him with the opportunity to interview Sergio Leone, one of the most famous directors of the spaghetti western subgenre known the world-over for masterminding the Clint Eastwood-starring *Man With No Name* trilogy. By all accounts, the two hit it off and Leone offered young Dario a life-changing proposition to bring him on as a co-writer for his next script. Argento accepted and after several months of collaboration received his first major screen credit with 1968's *Once Upon a Time in the West*. In the wake of this high profile gig, Argento saw an influx of work in script writing and revising, allowing him to dabble in everything from war films to romantic comedies over the next couple of years.

Despite a steady stream of work as a writer in the late '60s, Argento became creatively frustrated that no director other than Leone truly captured the essence of his ideas on screen. Inspired after reading Fredric Brown's *The Screaming Mimi* and out of a personal desire to see if he could pull off a thriller, Argento wrote a 30-page treatment for what he would eventually fashion into the script for *The Bird with the Crystal Plumage*. After finding a producer who was willing to make the film, Argento boldly requested that a quality director and not some hack take the reins directing. The producer's initial selection did not receive Dario's approval which led to his father's suggestion that Dario just direct the film himself. A self-professed loner, Argento was not keen on directing nor had any experience; however, his father's persuasion and willingness to jump on board as co-producer coerced him into taking a chance. For all intents and purposes, Argento expected this to be a one-time experience, an anecdote almost comical in retrospect.

Hesitation on Argento's part soon gave way to instinct, and in February of 1970 his directorial debut, *The Bird with the Crystal Plumage*, was released in Italian cinemas. The whodunit murder mystery involving a black-gloved killer and flashbacks to an art gallery homicide helped pave the way for the giallo

genre in a manner similar to that which Halloween would preface the slasher boom at the tail end of the decade. Argento's film was

unlike anything cinemagoers were being fed at the time — a stylistic, psychosexual, hyper-violent thriller — traits which would go on to define the giallo genre in a nutshell (for those unaware, the English translation of giallo simply means yellow; giallo films were tagged with this name since they were so similar to the yellow-covered pulp novels popular at the time). In fact, the film was so unlike other pictures being made that one of the producers was convinced it would be a train wreck after viewing dailies and made several unsuccessful attempts at having Argento removed from the director's chair during filming. Upon release, the picture did not set the box office ablaze in Italy; it wasn't until a re-release followed in the wake of a wildly successful US run (which included a wonderful campaign claiming the film "out-psyched Psycho") that Italian audiences heralded the picture. *The Bird with the Crystal Plumage* may not have been the first giallo, but it was clearly unlike any before it. Argento had upped the ante and film fans responded by making "Bird" a worldwide success at the box office.

Dario's debut quickly bred imitators as giallo films became a hot commodity in Italy and, more importantly, to international distributors looking to sell the salacious thrillers to foreign territories. Having officially caught the directing bug by this point, Argento began work on his second picture, *The Cat O' Nine Tails* (1971). All the folks behind the film's funding wanted Dario to essentially re-create *The Bird with the Crystal Plumage*, a notion Argento balked at. Out of spite, he purposely changed the film to avoid satisfying them, a scheme which backfired since Argento often cites this film as the least favorite of his work. The story was a far-fetched concoction of a mysterious killer, a blind old man, a journalist, and an institution researching a drug targeted at the XYY chromosomal pattern, said in the film to be a genetic stimulus for criminal behavior. Despite Argento's dissatisfaction with *The Cat O' Nine Tails*, the film does portray a significant step toward what ultimately encompasses Argento's style of film, perhaps no better exemplified than by the picture's unnerving finale where the killer falls through a skylight and drops down on elevator shaft while having their hands torn to shreds attempting to hold onto the cables which propel the lift. *The Cat O' Nine Tails* did not wind up being the eammer its predecessor was but it performed well enough that young Dario would be assured another chance at sitting in the director's chair.

By the end of 1971, Argento was already set to release his third giallo in his native land with *Four Flies on Grey Velvet*. The film was dubbed after the fact as the final chapter in Argento's *Animal Trilogy* since each of his first three features fell into the giallo genre and included an animal reference in the title (ignoring the fact that flies are insects). This time out, Argento went a bit further into sci-fi territory with the film's title actually referring to an image projected from an eyeball by some fictitious contraption, the idea being that the last image someone sees before they die can be permanently imprinted on one's retina. With the aforementioned detail serving as the key clue to the mystery of who is blackmailing a musician who thinks he has killed someone, *Four Flies on Grey Velvet*



does not always tread on the most stable ground in terms of storyline and believability. Yet this would come to be one of Argento's most defining characteristics – style over narrative. *Four Flies on Grey Velvet* certainly saw Argento begin to fulfill his artistic capabilities, exhibiting more complex camera work alongside shocking on-screen violence. However, Dario continued to be frustrated by what he viewed as other directors copying his style and, as a result, decided that *Four Flies on Grey Velvet* would be his final giallo picture.

Before he was able to escape giallo filmmaking, Argento had already committed to producing a television series in Italy. Known in the States as *Dario Argento's Door into Darkness*, the series featured four unrelated mini-movies clocking in at just under an hour each. Of the four unremarkable and watered-down giallo tales told, only two were directed by Argento. Contrary to the modern day, television was a major step down from theatrical filmmaking in Italy at the time, so Dario wasn't even credited for the episodes he directed; one was under a pseudonym (Siro Bernadotte) and the other was credited to a director who only filmed for a couple of days before Argento replaced him. The real significance to this television series was that Argento introduced each episode himself, as *Alfred Hitchcock* did with *Alfred Hitchcock Presents*, thus turning Dario into a recognizable, pop culture icon in Italy.

While working on *Door into Darkness*, Argento was preparing to depart from the type of films he was being typecast as a director of. His next picture would be 1973's *Le Cinque Giornate*, or as it is known in America, *Five Days in Milan* or *The Five Days*. The film was a period piece set in the mid-1800s during the Italian Revolution. Audiences failed to embrace the film. It was too late, Dario Argento was already associated with thrills and chills and had become a bona fide celebrity in Italy. In addition to *The Five Days* being a major disappointment at the box office, the production was, by all accounts, a less-than-pleasant experience for Argento. With a renewed vigor, Dario prepared to return to the genre that had made him famous once more.

In the wake of a nearly four-month shoot during the tail end of 1974, Dario Argento unleashed what many consider the finest giallo ever crafted in the spring of 1975, *Profondo Rosso* aka *Deep Red*. One of the most cohesive narratives in Argento's canon, *Deep Red* is set in Turin and tells the story of an English pianist named Marcus (David Hemmings) who randomly observes a psychic being brutally murdered by a black-gloved killer (as in all his films, the hands of the killer are actually played by Dario himself). In similar fashion to Argento's previous giallo pictures, Marcus recalls a particular moment that he feels is vital to solving the mystery if only he can retrieve the details of what he observed from his memory. Along for the ride is a reporter who serves as Marcus' newfound love interest, played by Daria Nicolodi, who would soon become Argento's longtime companion, mother of his daughter Asia and frequent collaborator. Argento's trademark violence was again taken to graphic new heights with *The Hatchet Murders* (another alternate title for the film), yet the on-screen horrors were almost a work of art accentuated by their intricacy and the bright, vivid shade of red used for the blood.

Perhaps no scene better exemplifies this than the opening murder of the medium who has her throat sliced after her head is thrust through a glass window due to the impact of suffering multiple cleaver blows – all without any cutaways. In addition to the violence, Argento's use of bizarre angles and complex camera movements infiltrate the entire picture and serve to escalate the film's tension significantly. *Deep Red* proved to be another hit for Dario financially, and to this day is still his most widely-praised film by critics. Although his return to the giallo genre was rife with recognition, Argento's follow-up would prove to be the film that brought him his greatest successes and eventually propelled him to legendary status.

Dario Argento's first unabashed foray into the world of supernatural horror came courtesy of 1977's *Suspiria*. The origins of the story behind *Suspiria* have been an issue of contention for decades with Dario and Daria having differing opinions on the matter; Argento claims the story idea was birthed from a multitude of inspirations including the writings of Edgar Allan Poe, witchcraft and his own headmistress in school. On the other hand, co-writer Daria Nicolodi has stated that the story is a retelling of an experience her grandmother had at a music school which taught black magic to its students combined with Thomas De Quincey's writings of *The Three Mothers*. Regardless of where the idea for the story is rooted, *Suspiria* offered a turn in Dario Argento's directorial career that comfortably positioned storytelling in the passenger's seat. A visual tour de force, *Suspiria* is probably the picture most guilty of giving Argento the reputation as a director of style over substance.

Blazing across the screen like a technicolor nightmare, *Suspiria*'s story revolved around an American ballerina named Suzy Bannion (Jessica Harper) who begins studying her craft at a German dance academy. Upon Suzy's arrival at the school, a string of grisly murders begin taking place along with other unexplainable events thanks to a coven of witches who occupy the teaching staff. The leader of the coven is one of the Three Mothers, going by the name of Helena Markos and also known as the Mother of Sighs. Dario did not segue into creating a more supernatural tale, instead opting to dive head-first into the occult. In fact, *Suspiria* would serve as the first entry in Argento's "Three Mothers Trilogy," with the companion pieces to *Suspiria* also abandoning the director's giallo profile – but more on that later.

Argento's original intent with *Suspiria* was for the girls attending the school to be adolescents rather than the college-aged women featured in the final product; he wanted girls age 11 to 14, but the distributor scoffed at the idea. This paved the way for Argento to make such stylistic decisions as raising the door knobs in the film well above standard height in order to give off the impression that the women in the picture were much smaller. Although minor, details such as this along with the cinematography and beautifully saturated color tones – not to mention the pulse-pounding original score by prog rock group Goblin – all served to create a cinematic disorientation for the viewer. With the story put to the wayside in favor of audiovisual excess, Argento's psychedelic giallo tale was made all the more infamous for including some of the most intricate death scenes ever put to film at the time it was released. As was the case with most of Argento's pictures, the film was edited to various degrees around the world, yet still managed to be Dario's biggest box office success. *Suspiria* eventually became Argento's crowning directorial achievement in the eyes of horror aficionados, marking his graduation from The Italian Hitchcock to a Master of Horror.

Dario's next project saw him take up residence as co-producer for a small budget American film, *Dawn of the Dead* (1978). After getting excited over a script treatment he was shown, Dario met with up-and-coming director George Romero about his proposed sequel to *Night of the Living Dead* – a picture

Argento adored. The duo struck a deal that saw Argento helping to finance the production in exchange for final cut of the film in non-English speaking territories. Per Dario's suggestion, Romero soon headed to Italy in order to finish writing his script, although Argento kept his nose out of Romero's creative decision making. By all accounts, this was Dario's modus operandi as producer on the film; he only visited the set once and never gave Romero a hard time with script approval. As per their original deal, Argento prepared his own cut of the film, known overseas as *Zombi*, which saw release in Italy approximately nine months before Romero was able to unveil *Dawn of the Dead* in American cinemas. About seven minutes shorter than Romero's theatrical release, Argento's cut excited a lot of the humor present in Romero's version and featured almost an entirely different soundtrack courtesy of Goblin. The film wound up being a very wise investment on Dario's part — *Dawn of the Dead* was not only critically acclaimed, but also pulled in a massive worldwide gross of \$55 million.

After having his name attached to two very successful pictures, it was only a matter of time until Hollywood came knocking at Dario's door. Twentieth Century Fox came on board to finance Argento's second entry in The Three Mothers Trilogy, 1980's *Inferno*. Thematically similar to *Suspense*, *Inferno* shifts the action to New York City where a young woman named Rose (Irene Miracle) rightfully suspects the Mother of Darkness is inhabiting her apartment building. She soon sends a letter to her brother Mark (Leigh McCloskey) telling him of her suspicions; he immediately travels from Rome to New York in order to help his sister. Reportedly very ill at the time, Argento penned the script amidst spending a couple months during the winter of 1978 holed up in a hotel room in New York with a view of Central Park. Perhaps this was foreshadowing the events to come, as *Inferno* would prove to be one of the most grueling films Dario would ever direct. According to Argento, working with the studio was a nightmarish experience since they tinkered with every part of the filmmaking process from casting to the feature's eventual haphazard release. Due to changes at the top of Fox's studio regime, *Inferno* wound up caught in limbo and never received a proper theatrical release in the United States. The film opened to mixed reviews overseas, and although it was not a commercial disaster, *Inferno* failed to generate any of the buzz that its predecessor had, largely in part to Fox's release debacle.

After recuperating from his ordeal making *Inferno*, Dario set his sights on completing The Three Mothers Trilogy. The director prepared a treatment for the film but soon shelved the idea, instead opting to move in a less supernatural direction for his next project. Inspired by a combination of senseless violence and threats made on his own life by



an obsessed fan, Argento scripted *Tenebrae*. Released in 1982, Argento's return to the giallo genre weaved the tale of an American novelist on a European promo tour whose books (the latest of which is titled *Tenebrae*) are supposedly inspiring a black-gloved serial killer. The film made solid use of a majority of Dario's trademarks with the camera work being of particular note, punctuated by a two-and-a-half-minute tracking shot that utilizes a crane to peer in on a pair of lesbians from multiple floors on both sides of an apartment building just as the killer prepares to strike. *Tenebrae* exhibits one of the more comprehensible plots found in any of Argento's work, yet for some reason remains one of his more underrated efforts. Since the film was released during the dying days of the giallo craze overseas, it achieved only moderate success; however, the sole fact that it was released wide in European territories was a huge bounce back from the release struggles Dario dealt with regarding *Inferno*. It wasn't until 1984 that *Tenebrae* made its way to theaters in the US, albeit heavily edited and going by the alternate title *Unsane*.

Argento's next flick would prove to be an amalgam of everything the director had previously dabbled in, formulating one of the most bizarre and entertaining films on his entire resume. Featuring an adolescent Jennifer Connelly in the starring role, *Phenomena* chronicled the story of a young girl with a telepathic connection to insects, a gift which she harnesses in order to track down a serial killer alongside a wheelchair-bound entomologist played by Donald Pleasance. Toss in a monkey wielding a straight razor and a monstrously deformed young boy, and you end up with an outlandish fairy tale thriller that became a big hit for Argento when released in Italy in 1985. The film's special effects were a new hurdle for Argento since rather than dealing solely in the red stuff, he now had to account for thousands of insects, too. One memorable scene of the insects engulfing a boarding school was achieved by filming coffee grounds being poured into a tank of water; this shot was then superimposed over the image of the building for a surprisingly effective shot. *Phenomena* is also noteworthy for being the first film Argento shot in English; oddly enough, American audiences wouldn't get the chance to properly see his vision until the late '90s with the advent of DVD. Because New Line Cinema, who handled the theatrical distribution in the US, excited about half an hour of footage and re-titled the picture as *Creepers* when they released it to theaters in the summer of 1985.

In Argento's next project, he steps back into the role of producer and co-writer for Lamberto Bava's 1985 film *Demons*. *Demons* was a very simple plot about a group of theater patrons who become locked inside of an old movie house only to be attacked by and turned into demons after a curse from the film being shown transfers over to the audience. Production on the film was a whirlwind since a Halloween release was settled on before filming began in the summer of '85; Argento has claimed in interviews that post-production on the film was completed just days before its premiere. A gory, action-packed romp that hardly left the audience enough time to come up for air, *Demons* was a huge box office success. As a result, Argento reassumed his roles for the appropriately titled sequel, *Demons 2*, which was released the following year. The follow-up saw the demonic plague transformed via television rather than the movie screen and failed to garner the same success as its predecessor.

Argento made his return to the director's chair in triumphant fashion with 1987's *Opera* aka *Terror at the Opera*. Another giallo, *Opera* concerns a production of *MacBeth* that is besieged by a schizophranic serial killer obsessed with the new leading lady. The plot is littered with red herrings, but the true sensation of *Opera* again lies in the visuals. Aggravated over the years that viewers would turn away from the violence he beautifully plastered across the screen, Argento tried to develop an idea that would force the audience to stay focused on what he wanted to visually subject them to. The thought that came to him wound up being inserted as a plot device in *Opera* and is without a doubt one of the



most sadistic concepts to ever grace the screen. The film's main character, Betty (Christina Marillach), is tied up, bound, and gagged by the killer and forced to watch those around her murdered first hand; the sick twist being that she cannot blink or close her eyes since pins have been taped just beneath her eyelids so if she tries to avert the carnage in front of her she will have to do so at her own excruciatingly painful expense. This torturous display has often been cited as prime evidence of Argento being a misogynist, yet any true connoisseur of his work can advise otherwise that his maniacal imagination knows not how to discriminate.

Opera is also noteworthy for yet again displaying Argento's trademark camera trickery. One shot in particular still awes to this day. During a scene where a murder of crows are released into the opera house during a performance in order to seek out the identity of the killer, the camera assumes a first person point-of-view from the crows' perspective. Utilizing a custom-built crane device to obtain the shot, the audience is taken for a swirling frenzy of a ride, bobbing and weaving while circling above the audience, culminating in the eye of the black-gloved maniac being pecked out of its socket. A very high profile glib rite with media and public attention, Argento's Opera proved to be a box office hit and found the director at the peak of his success after a particularly rough period in his life that included his split with Daria Nicolodi and the loss of his father.

After serving as co-writer and producer on his protégé Michele Soavi's wildly underrated horror flick *The Church*, Argento teamed up with his old American pal George Romero to direct one of the two segments of 1995's *Two Evil Eyes*. Based on the works of one of Dario's biggest influences, Edgar Allan Poe, *Two Evil Eyes* was originally conceived as a multi-story anthology film with each vignette to be tackled by a different high-profile horror director; however, scheduling issues put a squish to this and re-configured the concept to just two tales. Although not his first choice, Romero wound up creating a more literal adaptation of *The Facts in the Case of M. Valdemar*, whereas Argento's loose rendition of *The Black Cat* is more of a love letter to numerous examples of the author's work. Although a bit of a passion project for Dario at the time, *Two Evil Eyes* failed to garner critical acclaim and was more or less a dud upon its theatrical release.

Argento's next endeavor saw him re-teaming with Soavi for *The Sect*, garnering co-writer and producer credits once again. He then directed a string of films in the '90s that all starred his youngest daughter, Asia Argento: 1993's *Trauma*, 1996's *The Stendhal Syndrome*, and the biggest misfire of his career, 1998's *The Phantom of the Opera* with Julian Sands in the titular role. Mixed in during this period was another stint as co-writer and producer for famous Italian special effects artist Sergio Stivali's directorial debut, 1997's *The Wax Mask*. In the first few years of the new millennium Dario directed another pair of giallo features, *Sleepless* (2001) and *The Card Player* (2004). As the cinematic-release landscape underwent drastic changes over the aforementioned period, most of the films Dario directed saw extremely limited engagements in the US with most first appearing in the States on home video formats. Despite this, Argento's name was still a bankable force in Italy where his films continued to perform well theatrically; however, none of the features he directed in this era being held in the same high regard as his work from the '70s and '80s.

As the new millennium wore on, the Italian film industry began to undergo a dramatic shift. Whereas working in television had been severely looked down upon in decades prior, the small screen had blossomed into a far more esteemed format in Italy than ever before. As a result, Argento directed his first made-for-television film, an homage to the man referenced in his nickname with *Do You Like Hitchcock?* (2006). The story centered on a film student (an avid

fan of Alfred Hitchcock) that finds himself thrust into the center of a murder mystery after a chance encounter with a pair of young women who are simultaneously trying to rent a copy of *Strangers on a Train*. Critics and audiences had mixed reactions to the film, but many avid Argento supporters cited the picture as a mild return to form for The Italian Hitchcock.

Dario was next invited to participate in the Mick Garris brainchild, Showtime's *Masters of Horror* television series. Argento supplied an hour-length tale for both of the short-lived series seasons; *Jennifer* (2005) and *Pelts* (2006). Both features were among the standout episodes in their respective seasons and helped provide the much-needed push for Argento to finally complete the long-awaited final chapter in The Three Mothers Trilogy.

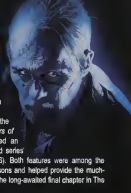
After years and years of both false starts and rumors, Dario Argento finally began shooting the final installment of the trilogy, started with *Suspiria* and continued in *Inferno*, toward the end of 2006. *The Mother of Tears* followed the last of the Three Mothers as she spreads her plague over the city of Rome, causing a sudden rash of random violence and suicide to spread amongst the population. Released in 2007, *The Mother of Tears* did not live up to the unobtainable hype created over the 25-plus years since the second entry in the trilogy.

Lacking a strong storyline (nothing new nor all that hindering for an Argento feature), *The Mother of Tears* was excessively violent, but displayed none of the lush visual flair of the two earlier installments of The Three Mothers trilogy, instead opting for a more realistic approach toward the cinematography. Partially due to a particularly poor performance by Asia Argento as the picture's lead and some atrocious CGI, *The Mother of Tears* failed to exert the same effect on audiences as either *The Mother of Sins* or *Mother of Darkness*.

Argento's latest feature, *Giallo* (2009), drummed up quite a bit of interest after Oscar-winner Adrian Brody became attached to star. The film's title refers to the nickname of the killer in the film, because his only feature a surviving victim recalls is that his skin was yellow. Devoid of any true lead hearings, the film falls into the trap of becoming a paint-by-numbers serial killer movie rather than a whodunit murder mystery. Largely lacking any of Argento's trademark technical shots, *Giallo*'s most interesting anecdote is that Brody actually plays both the lead investigator in the film as well as the killer. Argento was reportedly displeased with the producer's cut of the film and has said very little regarding the picture which did not see release in the US until going straight to DVD in October of 2010.

As of press time, Argento is rumored to be attached to direct a 3-D interpretation of *Dracula*, combining Dario's technical abilities with the use of 3-D could prove to be a real treat for horror fans if the stars align; however, funding is still being sought for the project.

With a career spanning over 30 years, Dario Argento has more than surpassed the label of Italian Hitchcock. He's directed numerous Italian horror classics and has lent his talents as a writer and producer to many others. Argento has managed to repeatedly leave his own artistic stamp on the modern-day horror film, providing equal parts shock and awe to audiences the world over in a manner unlike any of his contemporaries, unabashedly earning his status as a living legend of the genre. 🍷



THE SOUNDS OF ARGENTO

PART ONE

BY JOE WALLACE

Dario Argento may be known as "The Italian Hitchcock," but when it comes to his soundtracks, Argento surpasses his American counterpart in the minds of many. His first three films (*The Animal Trilogy*) benefit greatly from the work of Ennio Morricone – not a bad pairing for a new director, to say the least.

Morricone is sometimes pigeonholed by the uninitiated as "the spaghetti western guy" who put all that whistling in *The Good, The Bad and the Ugly*. But there's much more to Morricone. His work on the first of the Argento films, *Bird with the Crystal Plumage*, is every bit as experimental and non-traditional as his earlier work on the Sergio Leone westerns, but in a completely different way.

In an interview with *The Guardian's* Will Hodgkinson, Morricone says his musical approach for the first three Argento films was driven by the subject matter. According to Morricone, movies "full of blood" deserve strong experimental and "electronic" music to enhance the imagery.

Of the first three films, *Bird with the Crystal Plumage*, *Cat O' Nine Tails* and *Four Flies on Grey Velvet*, Morricone uses the most unique range of sounds on *Cat O' Nine Tails*. He combined jazz with the moody experimentation hinted at in "Crystal Plumage," but much more prominently. The noisier parts of *Cat O' Nine Tails* are a sort of precursor to the results Argento would receive from Goblin on *Suspiria*, but less violent here.

In "Four Flies," the film opens with a burst of prog rock, and sticks closer to traditional arrangements but still manages to get the experimentation in when it comes time to build the creepy atmosphere during the most suspenseful scenes. It's only logical that Morricone would emphasize heavy-rock sounds, since the main character of *Four Flies* is the drummer in a prog/psych-rock combo. Argento and Morricone worked together prior to the cameras rolling, getting a general direction for the music and moving on from there. That method worked well with Morricone, but on later projects Argento took a more hands-on approach – something that worked quite well for *Deep Red* and *Suspiria*.

The first three soundtracks are not hard to locate. Hardcore vinyl junkies already know about the extremely collectible versions of these soundtracks released on the Dagored label, beautifully presented with gatefold sleeves, the album itself was pressed on heavy 180-gram vinyl. An excellent buy, and getting more difficult to find for non-collector prices.



On CD, these soundtracks are far easier to afford, and one version, "An Ennio Morricone/Dario Argento Trilogy," released on DRG, collects all three original soundtracks on a single disc. It's a shame that all the soundtracks in the Argento back catalog aren't so readily available.

As he moved out of his straight-giallo period, Argento began incorporating more horror into the mix. The director also wanted to bring a more rock-n-roll sensibility into his soundtracks – something prevalent on *Four Flies*, but firmly established as the main attraction for Argento's next bloody opus, *Deep Red*.

Deep Red, better known in Italy

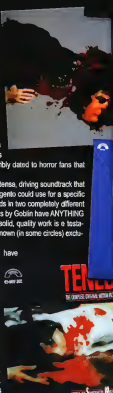
as *Profondo Rosso*, marks the beginning of Argento's longtime collaboration with Goblin ... although nobody knew it at the time – not the band nor the director. Argento was taking a chance on a young upstart group, and the band felt a bit intimidated by the famous director. Goblin's Claudio Simonetti – probably the most interviewed of the group – says the band was originally brought in to collaborate with Giorgio Gaslini, the original composer on the movie. But there was trouble. Argento and Gaslini quarreled, and Goblin found itself in the driver's seat.

Deep Red is the most flat-out rock of the "Goblin" Argento films. Some of the prog flourishes are amazing, but some passages will sound horribly dated to horror fans that are growing up with films like *Saw* and *Hostel*.

Those few instances aside, *Deep Red* is an intense, driving soundtrack that seemed to establish Goblin as a musical entity Argento could use for a specific effect ... but the band would be back to blow minds in two completely different ways – in fact, none of the three major soundtracks by Goblin have ANYTHING in common musically. The fact that all three are solid, quality work is a testament to the creativity of any group, let alone one known (in some circles) exclusively for soundtracks.

Deep Red's progressive-rock sounds would have been an easy nut to fall into, but Goblin and Argento had different ideas for the next film. *Suspiria* is extremely influential – it hit theaters about the same time as the first industrial groups (including Throbbing Gristle and Cabaret Voltaire) were making a name for themselves in the wake of punk.

Did *Suspiria* influence industrial? Difficult to say, but Goblin's work on the film definitely impact a next-generation high-volume industrial band called Skinny Puppy – so much so that banned and bootlegged videos of Skinny Puppy singles often feature mashed-up scenes of Argento gore. Some fans even wondered if lead singer Ogre's



THE DARK SIDE OF Ripley's

by Jason Hignite

If you want to go searching for the bizarre ... be careful ... It is ridiculously easy to find. For almost 100 years, there has been a singular source for those who seek the dark and macabre. Since 1929, the world has looked to Ripley's Believe It or Not! to feed its curiosity of the morbid. Beginning with a comic series, Robert Ripley piqued the disturbed interests of readers with images and tales of ritual and ceremony, deformity and mutation, ghosts and even monsters. Ripley was an extremely eccentric and colorfully dressed cartoonist, explorer, reporter, adventurer, illustrator, collector and seeker of the odd and unusual. But, more than that, he was a storyteller.

Unable to pursue his first love, baseball, due to an injury, Ripley fell back on his true talent and began producing comics, first in San Francisco and then in New York. Ripley quickly became popular with the readers of the *New York Globe*. In 1918, on a particularly slow news day, Ripley drew up a series of comics based on unusual sports events. The series was originally called *Chumps and Champs*, but was later changed to *Believe It or Not!* ... and the die was cast. Ripley began writing more extensively for the *Globe*, which meant traveling. This experience planted the seed that stunted an obsession with visiting distant and unusual places.

In 1929, King Features Syndicate featured Ripley's *Believe It or Not!* in seventeen newspapers worldwide. The influence of this comic had historic effects. In November of 1929, Ripley included a panel in his comic that read, "Believe It or Not, America has no national anthem." In early 1931, John Philip Sousa printed his support for the adoption of a national anthem. On March 3, 1931, President Herbert Hoover signed a law declaring "The Star Spangled Banner" as the anthem of the United States ... all because of Robert Ripley ... believe it or not!

Yet, it was Ripley's drawings and stories of weird happenings, bizarre rituals, and unusual customs that garnered the most attention. He often purchased objects that caught his interest and later sketched these items for his comic. This was the birth of perhaps the most notorious collection in the world. Ripley is famous for his array of artifacts from his travels around the globe which are now all housed in his museums. Tribal masks made from human skin, Fiji Mermaids (made from human body parts), Widows finger necklaces from Papua New Guinea (a custom once used by widows who would cut off and wear their own fingers to mourn their husbands), beautifully carved Tibetan human skulls and Ecuadorian shrunken heads (the largest collection of shrunken heads in the world).

Within one year of the publication of the *Ripley's Believe It or Not!* comic, popularity and pressure from the public to more brought Ripley to the airwaves. In 1930 began an 18-year run on CBS radio, one of the longest running shows of early radio. During this time, Ripley also began opening "Odditoriums" throughout the United States, allowing people to come and see firsthand the bizarre and morbid artifacts that they had read and heard about. (The first

Odditorium opened in Chicago in 1933 at the World's Fair and drew over two million visitors.)

In a bit of a network coup, NBC brought an end to the radio show by introducing *Ripley's Believe It or Not!* to a television audience. Robert Ripley himself, was the first host of the show. Oddly enough, at age 58, Ripley died while recording the 13th episode of his television series, an episode that dealt with death and death rituals. He passed out during the show and was taken to the hospital. He was later pronounced dead of a heart attack.

Not surprising, the events surrounding Robert Ripley's death, and the death itself, were a huge media frenzy. Speculation and gossip of curses and ghosts were rampant. Wanting to keep the public interest in the show, Ripley's long time friend and producer, Doug Storer, hosted the program until the end of 1949. Robert St. John hosted the show until October 5, 1950, when NBC cancelled the show. Apparently, the television public quickly lost interest without Robert at the helm.

Yet, Ripley's continued to gain in popularity through its comics, which spawned into multiple illustrated story book series ... *True Ghost Stories*, *True Monsters and Demons*, *True-Weird*, etc. A whole new generation came to love the dark and macabre through Ripley's. And, as the first "monster kids" generation grew, they carried their obsession for *Ripley's Believe It or Not!* with them.

In 1982, ABC brought the show back with the enigmatic character actor Jack Palance as host. Palance's voice and presence was perfect for creating an ominous sense of creep. Ripley's *Believe It or Not!* played on ABC through 1986 (a cancellation that thoroughly peeved your humble author). As usual, the world's hunger for the dark and bizarre prevailed. Ripley's *Odditoriums* and *Museums* went global throughout the 1990s. Today, there are Ripley's *Believe It or Not!* attractions in 14 states and 10 countries.

Following the success of Lois and Clark, TBS re-launched Ripley's *Believe It or Not!* in 2000 with host, and former Superman, Dean Cain. The show was very flashy and boasted a castle with flaming torches as the back drop, playing upon the mystery and science-fiction angle of its subject matter, over the macabre and horrors. Even still, the new series had a solid four-year run before TBS cancelled the show in 2003.

Now, seven years later, Ripley's is once again in production on the new face of *Ripley's Believe It or Not!* ... and what a face it is! Actress Rachel Grant will host the all new *Ripley's Webzoozies: Oddities from Today's World*. Rachel Grant is a former *Bond* girl (*Die Another Day*) as well as the horror host "Nina" from the UK Sci-Fi Channel's *Sci-Fright*. We had a chance to talk with Miss Grant recently about Ripley's new project.

HorrorHound: First ... what is a webzoozie?

Rachel Grant: It's a very exciting new project by Ripley's *Believe It or Not!*. It is called "Webzoozies" and is based around a Web site where anyone can upload their own strange and bizarre clips - a sort of YouTube of the weird, wonderful and wicked. It will cover a variety of strange artifacts and oddities - from wrinkled Ecuadorian shrunken heads to crazy things that people do like the mind-blowingly dangerous stunt on a bed of nails by Chad Netherland.



HH: Were you always interested in the bizarre?

RG: Yes, always. In fact, the events surrounding my birth are very bizarre. There was a fire that gutted our entire family home in the Philippines, where my parents were vacationing at the time, causing my mother to give birth to me prematurely. Then within a month of my arrival, our new home was swept away in a flood and typhoon. My father gives accounts of having to carry me and my sister through flood water that came up to his neck. Angela sat on his shoulders and he held me in his hands above the water. Through fire and water, I eventually made it and was brought up in England.

As a growing little girl I was considered odd, shy and mischievous with a fascination for unusual things and eating strange food. I would touch and taste anything like leaves and things from the garden. I ate handfuls of berries off the juniper tree which I was told was poisonous (but that's why I did it). My bedroom was filled with dead and plastic insects, masks and puppet gobies; my sisters had all things pink and ballet-like! My father reminds me of the time when I was four and ran into the house shouting "Look Daddy, snakes!" as I revealed my handful of wriggling worms. Once, my mother caught me eating a Christmas ornament. In fact, I recall eating more than one! I'd also burn boxes of matches and eat the burnt matches which I thought were yummy.

On a trip to Cambodia earlier this year, I tried fried tarantula and one of my favorite treats is the Filipino delicacy *balut* – a fertilized duck egg with an embryo inside that is eaten in the shell. It even appeared on *Fear Factor* once.

HH: Do you, in any way, liken yourself to Robert Ripley?

Shrunken Head - Jivaro Tribe Recipe:

What you need:

- Native seeds
- 11 (Secret) Special native herbs
- A couple of wooden pins
- Hot rocks and sand
- Basic sewing materials
- Decorative beads
- Charcoal
- Native berries
- The decapitated head of your worst enemy



Take the severed head and make a small incision near the base of the skull and strip away the flesh from the back of the head. Discard skull. Turn skin inside out and remove all the fat. Then sew large seeds into the freshly gouged eye sockets, pin the mouth shut and fill the empty skull with hot stones and sand. Boil water in a large pot with special native herbs. Add head. Allow water to simmer for several hours, stirring as needed. Remove head from water. Remove the rocks and replace with smaller rocks, rolling head continuously. Repeat with smaller rocks until the head shrinks to the size of a fist. Rub the facial skin down (and mold facial features between each step) with charcoal ash to prevent the avenging soul from seeping out. Moisturize skin with berries and rub with ash. Sew neck hole closed. Festoon with beads and smoke over an open flame while enjoying the sweet, heady aroma of victory and performing various ceremonial dances. Three days later... your head is ready!



RG: In some ways I am similar to Mr. Ripley and would have really enjoyed his company. I am sure. I do enjoy looking at strange, curious and different things, plus I am a great lover of extreme travelling and love to explore the wildest and most desolate places on the planet. Robert also liked to hang out with natives and so do I. I have already visited over 35 countries and I am soon to be staying in Ecuador visiting four different tribes in the Amazon. However, I am not sure I will be seeking out Robert's favorite Ecuadorian shrunken heads to bring back to hang next to my ornate African beaded head-dress which I picked up when I visited the Masai tribe in Kenya.

HH: Is there anything within Ripley's collections that particularly interests you?

RG: Many of them! However, Robert's collection of what is called his 'stocks and bonds' is quite a favorite of mine. It is a fascinating collection of physical and psychological torture devices from the last 300 years, including an electric chair upon which 21 convicted murderers met their maker. An old and authentic Iron Maiden carved from a single tree trunk is the collection centerpiece. Unlucky victims sat on this deadly throne and would get impaled with rusty nine-inch nails.

HH: How much influence does "Nina" have on the way you host Ripley's?

RG: Nina was a crazy character and horror host I played on the Sci-Fi Channel in the UK for two years and she became very popular. Her show was called *Sci-Fright* and she lived in an odd little house full of stuffed dead animals and quirky artifacts. I do believe *Sci-Fright* clips were seen by Ripley's and it interested them. They also liked the British accent! My approach to Webzars was completely different however. I will be bringing out the world traveler/adventurer in me – a Robert Ripley/Lara Croft/Indiana Jones. However, I would say the two hosts are definitely related – maybe distantly though.

HH: What other projects are you working on?

RG: My next feature-film project is *Red Princess Blues* – a twisted fairy tale in which I play the lead character, Princess, a kick-ass, and deadly knife-throwing lady with a two-tone eye color. Princess has one hazel-colored eye and the other is green. This is a condition known as Chimerism. It is often the result of two non-identical twin embryos merging together in the womb instead of growing on their own – the opposite of identical twins where the embryo splits. The condition is very rare, however, and it typically goes unidentified since not all instances would have two different eye colors to show.

Red Princess Blues is part graphic novel, part spaghetti western and part martial arts extravaganza, directed by Alex Ferrari and also stars Richard Tyson and is narrated by Academy Award nominee Robert Forster of *Tarantino's* *Jackie Brown*. We recently shot a very exciting short film and it was selected for the opening night at the Hollywoods Film Festival in Hollywood. The Web site for the feature is www.redprincess-blues.com and it is a production to look out for.

Ripley's Webzars: Oddities from Today's World will launch in late 2010/early-2011. The site will be linked from Ripley's Web site at www.ripleys.com. So, keep your eyes peeled for more creepy, morbid, bizarre, frightening, macabre and disturbing fun from the one and only Ripley's.

COMIC BOOK FLASHBACK

Shown here is a sampling of the various Ripley's Believe it or Not! comic books. The long-running series (94 issues total) was printed between 1992 and 1980, through Gold Key Comics. Subtitles for the series' stories include True War Stories, True Demons and Monsters and True Ghost Stories.





THE EXORCIST

One of the things I enjoy the most out of doing these articles is being the guy that finds them first. Well, in the case of *The Exorcist*, the basic locations have been well known since the release of the film. Over the years, I have seen hundreds of fan photos from these famous locations and had yet to ever visit them myself. The time has finally come.

The Exorcist was released on December 12th, 1973 in only 26 theaters in the United States, but soon turned into a worldwide phenomenon. The bulk of the film was shot in Georgetown, Washington, District of Columbia.



The film, however, opens with footage of an actual excavation dig near Al Mawasil in the small village of Hatra in northern Iraq.

When Father Memn is sitting at the outdoor café taking his heart medication, he is directly across the street from the tomb of King Nebuchadnezzar in Hatra.

The film crew shot for three weeks in Iraq to get all the footage needed. Although seen first in the film, this was the very last footage shot.



What many don't know is that in the opening shot of Georgetown, you can see several of the locations I have marked a few in the accompanying photo: A) the main house, B) the Hitchcock stairs, C) the gas station, D) Georgetown University.

We first see actress Chris MacNeil filming the fictitious movie *Crash Course* on the campus of Georgetown University. She walks past the statue of Father John Carroll, who was the founder of Georgetown University, before heading up the steps of the entrance to



Healy Hall which overlooks 37th and O Streets.

The building was built during the presidency of Patrick Healy, the first black president of an American university, for whom it is named. Construction of the building was completed in 1879.

After watching filming for a while, Father Karras walks away from Healy Hall.



towards the Joseph Mark Laninger Memorial Library.

Next, we see Chris MacNeil leaving the set for the day. She walks down the stairs next to Joseph Mark Laninger Memorial Library. You can see Healy Hall looming in the background.

These are also the same stairs we see Father Karras on later in the film when he is returning from getting supplies from the church for Father Memn.



The car waiting to pick up Chris MacNeil is parked at 37th and N Street. She declines the ride and decides to walk home. Her walk begins at the corner of 36th and P Streets.

Some viewers never realize that the film





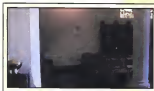
suddenly moves from Washington D.C. to New York because it's never really pointed out specifically by any type of title or dialogue. The location change begins when we see Father Karras in a subway station.

Based on the signs, it appears to be 33rd Street Station in New York City.



We see Father Karras walking on 48th Street on the West Side of Manhattan.

The apartment used as his mother's residence was an actual apartment inside the building he enters. At the time, the apartment was as seen in the film with the exception of a few items the prop department added.



Later in the film Father Karras has a nightmare where he sees his deceased mother. This was shot in Hell's Kitchen, New York on 8th Avenue.

The bar we see Father Karras in is The Tomb, located at 1226 36th Street NW, Georgetown, Washington, DC. The fictitious St. Elmo's Bar in the film St. Elmo's Fire was based on as well as modeled after this bar.

Next we head back to Georgetown University to



Dahlgren Chapel built in 1893. We see a priest walk through the courtyard known as the Quadrangle and enter a side door into the church. This is also the same courtyard where we see Father Karras and Lt. Kinderman walk through later in the film.



The interior of Dahlgren Chapel was also used in the film. The priest enters the chapel, kneels before the altar, drops off the flowers, then discovers the desecrated statue.



Dahlgren Chapel is hidden in a courtyard in the middle of Healy Hall. The easiest way to find it is to just walk right in the main entrance of Healy Hall and you will quickly see the courtyard.

The only bit that wasn't filmed inside the church was the shot of the desecration of the statue. That was filmed on set in New York. They built a replica of that one section of the church specifically for that shot. The Dahlgren Chapel in Georgetown wouldn't allow that scene to be filmed there.



When Lt. Kinderman first meets Father Karras, he sees him running on a track at Georgetown University. The track is no longer there. In its place is The Yates Memorial Field House. It opened in the fall of 1979 and was named in honor of Gerard F. Yates, S.J. The Field House has 142,300 square feet of recreational space built underground. Kehoe Field, an all-weather astroturf playing surface is on its roof, and is home to intramural, recreational, club sport and intercollegiate activity. The one landmark still present today is the University's



Observatory, which is visible in all three photos.

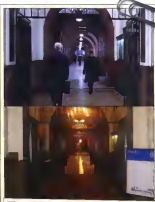
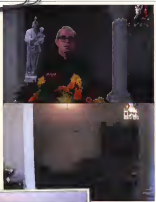
There were several locations used for the doctor's offices, psychiatric hospital and medical centers in the film. These were all located in New York. NYU Medical Center's Neuropsychiatric

Center located at 550 First Avenue in Manhattan is where they ran tests on Regan.

Goldwater Memorial Hospital located at One Main Street, Roosevelt Island, East River, New York was used for the psychiatric hospital interiors. Also used was Bellevue Hospital at 550 First Avenue in Manhattan.

Father Karras first meets Chris MacNeil on a bridge at the Chesapeake and Ohio Canal located just below 34th and M Street in Georgetown.





As they begin to walk, they head down a set of stairs off the end of the bridge. Those stairs are no longer there today.

Once Karris is convinced Regan needs an exorcism, he heads to the cardinal's office to get permission. This takes us back to Georgetown University. This area is known as Gaston Hall and is connected to Healy Hall. This east wing section of the building was completed in 1909.

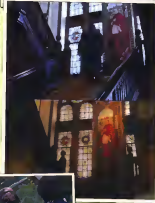
The cardinal's office in the film was actually Georgetown University's President's Office and Conference Room.

Next we head to the MacNeil residence. Located at 3500 Prospect Street in Georgetown at the corner of Prospect and 36th Streets. The house looks very different than it does in the film. They built an addition to the house, which was a façade that gave it an "L" shape. They did this to try and make it believable that someone could have fallen out of Regan's bedroom window and land on the famous "Hitchcock stairs" that run to the left rear of the house. Even from Regan's lake bedroom window this would have been near impossible. A fake copper roof was added to the top of the building as well to make it look possible for the home to have a walk-in attic.

Regan's bedroom had two windows. One faced the front of the house which is the window that the shaft of light shined through and down onto Father Merrin. This is the famous poster image from the film. The other window faced the walkway that leads to the "Hitchcock Stairs."

The red brick and rod-iron fence that surrounded the property in the film has today been replaced by a solid wooden one.

The interiors of the house were not used. A three-story replica of the home's interior was built on a sound



stage at CECO Studios located at West 54th Street and Tenth Avenue in Manhattan. It later became Camera Mart where you could purchase or rent photographic and film gear until Sony purchased the building in 1993. Sony BMG Music Studios was there until August 2007, when it closed its doors for good.

In mid-2008 the building was demolished to make way for new condominiums, which ended almost 100 years of film and entertainment businesses at that location. Originally opened in 1910, it was first the home of Fox Movietone Studios.

There were two identical versions of Regan's bedroom built for the film. One was located at CECO Studios with the rest of the home's interiors and the other was in the





basement of Fordham University located at 441 E. Fordham Road, Rose Hill, Bronx, New York City. This was a version of the bedroom that was refrigerated by four giant air-conditioning units that could get cold enough to show the actor's breath.



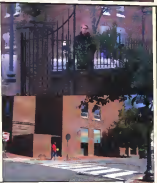
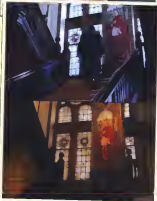
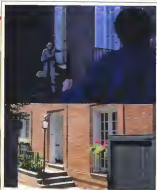
Next we go to what is now referred to as the "Exorcist Stairs," but what was previously dubbed the "Hitchcock Stairs" because of the stairs' ominous look. From the top, they are located at the end of a path from 36th and Prospect Streets.

The bottom is by Canal Road at the point near the Key Bridge where Canal Road becomes M St. NW.

After Father Karras falls down the stairs, people run from the gas station next door to see what has happened. At the time of filming, this was a Mobil Station. It has since been demolished and rebuilt as an Exxon Station, however, the pumps are still in the same place.

Father Dyer runs down the stairs to find his friend Damian Karras dying at the bottom. He kneels down next to him and gives him his last rites.

I want to thank Matt Lohich for all of his help and Michael Sandifer for driving me all over Georgetown. Until next time, "The power of Christ compels you!" 🐾





HorrorHound's roving reporter Trevor Collins made the trek down to Atlanta, Georgia over the weekend of September 2-5th, 2010 to attend the consistently growing Dragon-Con. Over 30,000 people attended this mega-show, which is considered one of the biggest events in the U.S. right behind the San Diego Comic-Con. Just like Comic-Con, this event is packed with vendors ranging from all aspects of the entertainment industry, including video games, comic books, toys and film. Horror has a growing presence at the show, which is evident by the photos Trevor brought back from this event. Littered on this page is just a sampling of what one can expect from Dragon-Con, which takes place over four hotels and whose next event is set to take place over the weekend of Sept. 2-5, 2011. For more information, please visit www.dragoncon.org



FANTASM 2 GREAT COLLECTOR'S SPOTLIGHTS



We thought it would be fun this issue to present an entertaining double-feature of Collector Spotlights. Our first spotlight comes from Eric and Dana Fredrich. Eric submitted pictures from his horror movie room that he and his wife have been collecting and adding to for years. Their collection includes many VHS and DVDs, as well as autographed photos and posters, toys and collectibles. Eric added to his submission: "First of all, I FUCKING love *HorrorHound Magazine*. It is hands down the best horror-related magazine there is. My personal favorite sections are always the Video Invasion articles (great to see those old-school VHS boxes) and the *Fantasm* section." Thanks Eric for the kind words and the photos!



ERIC FREDRICH

AND

STEVE MAYES



Our next Collector Spotlight comes from Steve Mayes. Now 28, Steve has been collecting ever since he was a teenager. His most-prized possessions include a King Kong mask from Peter Jackson's remake feature and an autographed Pam's Labyrinth poster signed by Guillermo del Toro, Doug Jones and Ivana Baquero. Steve's collection ranges from horror magazines and books to autographs and DVDs (with over 700 discs in his library). An entertainer who has worked on stage and in independent cinema (as well as impersonating Elvis Presley for 10 years), Steve wrote, "I live with my fiancée, Carrie, who puts up with all of my collections as long as she gets to put her Edward Cullen *Twilight* stand-up in the living room." Thanks Steve, and remember, anybody interested in having their collections featured in *HorrorHound's Fantasm* section, please e-mail high resolution photos to mail@horrorhound.com, along with a photo of yourself and a description of you and your interests/collection.



"Creeping Beauty: A Monster Marriage of Art"

by Julian Michaels



In the luminescent glow of Hyena Gallery's red neon storefront, gathered an enclave of some of Los Angeles' spookiest dark artists and fans of the genre. Notable guests such as Angus Oolong, Jim Smith (*Ren & Stimpy*), and Gris Glimy were on hand to get a glimpse of the latest works by Eric "Toxic Toons" Pigors and Rick "Dienzo" Bianco as they launched their newest exhibition entitled, "Creeping Beauty."

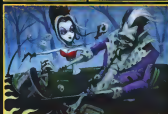
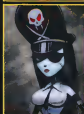
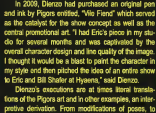
As a prolific artist specializing in pen and ink renderings of voluptuous vampires, gross zombies and lumbering Frankenstein-type monsters, Pigors has built a loyal following of fans under the brand known as Toxic Toons. He has done album covers and poster designs for bands such as Metallica, Murderdolls, Psychocaster and more and has amassed a wide assortment of products based on his art from T-shirts and prints to books, toys and a newly launched series of Halloween masks.

With a growing fanbase of his own, Dienzo uses traditional painting techniques to create brooding yet cute characters that speak to the dark child in us all. He has recently secured licenses to produce T-shirts and giclee prints of his work and is currently developing plans for expansion into other categories.

In 2009, Dienzo had purchased an original pen and ink by Pigors entitled, "Vile Fiend" which served as the catalyst for the show concept as well as the center promotional art. "I had Eric's piece in my studio for several months and was captivated by the overall character design and line quality of the image. I thought it would be a blast to paint the character in my style and then pitched the idea of an entire show to Eric and Bill Shaler at Hyena's," said Dienzo.

Dienzo's excursions are at times literal translations of the Pigors art and in other examples, an interpretive derivation. From modifications of poses, to backgrounds and color palette, each brings unique value to the melding of styles. The pair also turned the tables with Pigors creating new art based on two of Dienzo's leading paintings. With 32 individual pieces of original art and a mountain of prints and other products, it was definitely worth a trip to see this monster of a show come to life!

The exhibition ran through the end of September, 2010. For more information on the Hyena Gallery, visit www.hyenagallery.com or contact Bill Shaler at 1-818-972-2448 or hyenaeking@hyenagallery.com. For information on the artists, please visit www.toxic-toons.com and www.dienzoart.com. 🐾



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THEY CAME FROM THE KRYPT!

by Joe Hitle

In this day of *True Blood* and *Twilight*, it seems that vampires have replaced the zombie craze that's been bad to death for quite some time now. In our continuing efforts to expose lost or forgotten films for the enjoyment of new viewers, we came across two vampire films that are a little different than your normal blood-sucking fare. Each film follows certain aspects of the usual vampiric traditions while also straying off onto their path to give you something that most fanged features don't... something that will sink into your brains, as well as your veins.

Our first film is one that no heterosexual man could watch and not remember, especially if he saw it at a young age, it is the 1974 British film *Vampires*, written and directed by Spanish filmmaker José Ramón Larraz. At face value, the film is filled with intense scenes of eroticism, coupled with brutal acts of violence and bloodshed. Did I mention there is a bit of nudity in the film as well? Coming from a comic book background, Larraz wrote and filmed his movies with a very visual style to them. He incorporated images from his own life into his films, and *Vampires* is a perfect example of this. The film does leave a lot up to the viewer's imagination and much goes unexplained; therefore, some may find the story a bit disjointed and difficult to sort out.

For instance, the opening scene which features two

lovely ladies enjoying each other's naked bodies, who are suddenly gunned down by an unknown assailant. Did these two become vampires after their violent deaths? Or was this actually the ending sequence of the story? We're never really sure. But I bet if Tarantino had edited this film, fans would have took a closer look into the storyline. But in any case, *Vampires* is one that will stay with you, for multiple reasons, long after the movie ends. Some may find the film confusing, but others will love the freedom it gives to personal interpretation.

After the opening death scene, we follow two alluring women, Fran (Marianne Morris) and Miriam (Anulka Dabinska) as they entice men into their large home for a night of drinking... in more ways than one. But when Ted (Murray Brown) picks up Fran, she decides not to finish him off just yet, much to the disapproval of her companion Miriam. Instead, after a night of hot sex and feeding on his blood, Ted awakens alone, dizzy and disoriented, and with a large gash on his forehead. He ventured out to the grounds in an attempt to escape, but eventually found himself back at the house, waiting for Fran and to learn more of this mysterious woman he spent the last night with. After she arrives and the night progresses and he becomes weaker and weaker, and he starts to realize the danger that he might be in.

We're never quite sure if Fran and Miriam are REAL vampires. The only evidence of their supernatural power is that clocks seem to stop in their presence. Fran and Miriam do move about in daylight hours, though not in direct sunlight, as they make their way back to the cemetery, or while out on the road in the evening looking for potential victims. Yes, they do have a blood lust, but is it supernatural or just psychosis? We never know. This is the beauty of the film, but there really is no getting past the sheer ferociousness and wildness in which these two attack their victims. They lure

them in with wine and possible sex, only to jump on them like rabid dogs, biting, stabbing, licking and sucking the crimson rivers that flow. As Larraz puts it himself: "I always associate the vampire with brutality. I don't believe in that romantic kind of vampire. When I put these two girls in those parts, I imagined them like two wild animals, urgently taking the blood they need. That is why my film is so brutal." We won't argue with him either.

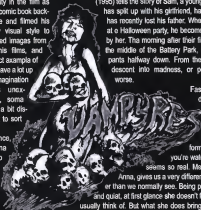
Our next film is more traditional in a sense, but a completely different setting than what we're use to. Instead of the Gothic castles and mountainous countryside, our locale is New York City. Larry Fessenden's *Habit* (1995) tells the story of Sam, a young restaurant manager who has split up with his girlfriend, has a drinking problem and has recently lost his father. When he meets up with Anne at a Halloween party, he becomes immediately captivated by her. The morning after their first "date," he wakes up in the middle of the Battery Park, his lip split open and his pants halfway down. From there on, he begins a dark descent into madness, or possibly something much worse.

Fessenden not only wrote, directed, and edited the film, but he also plays our protagonist, Sam. He gives the character such a believable performance that you forget that you're watching a movie because he seems so real. Meredith Snider, who plays

Anna, gives us a very different portrayal of a bloodsucker than we normally see. Being petite, with short black hair, and quiet, at first glance she doesn't fit the gothic image that we usually think of. But what she does bring is more of an animalistic nature to the creature.

The closer Sam gets with Anna, we begin to see the decline in his health, we learn more about his life and about him. Could Anna really be a vampire or could this just be in his head? According to Fessenden, "*Habit* is an allegorical tale about loneliness and the subjectivity of life's experience." In simple terms, it's a story about a man who meets a vampire. But there is much more of a character study here if you look deeper.

Even if you're one of those that may not care to see "another vampire film," both of these films can not only give your eyes a feast, but can also work that gray matter. Just like the real world, there is so much more going on out there than you think. All you have to do is look for it. If you do that, then you'll Discover the Horror.



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ATLANTA HORROR FILM FESTIVAL

by Jason Hignite



From left to right: Lisa, Beth and Eric

Atlanta, Georgia has got a good thing going for cinephiles and filmmakers alike. Between the Atlanta Underground Film Festival and Independent Film Month, not to mention DragonCon, Atlanta has become fertile ground for independent filmmakers to plant their cinematic seed. I had a chance to attend the 2010 Atlanta Horror Film Festival (August 13-15th) and meet with the organizers: Eric Panter (Director), Beth Cunningham and Lisa Highfill. What I experienced was a true film festival in its purest form. No fairs, no hype ... just films.

Beth informed us of the festival's origins, during a recent visit to the fest. "Horror has been a part of Atlanta Underground Film Festival, but just one day out of the festival. So I suppose, it started in 2004." "This year was the first year we decided to make it a full weekend during Independent Film Month." Eric added, "For the first two years of the festival, we presented films and live music, but have since decided to focus only on showcasing great films, since we felt the music took the spotlight away from the films at times."

"Although there are other 'horror festivals' in Atlanta (the biggest one, of course, being a part of DragonCon), we are the only horror FILM festival." Lisa continued, "No dress up, no fake blood or haunted houses. We focus on screening awesome horror films, and we wear normal clothes. I believe this is a draw for people who love horror film, but would rather not have to look like they're in a horror film to attend the festival."

The 2010 festival was held in an intimate setting, the Spring4th Center (on the corner of Spring and Fourth in Atlanta ... go figure), an urban arts center that hosts film screenings, gallery showings and classes. The rooms were small, but they kept the audience close to the screens and, subsequently, close to the filmmakers, who had a chance to address the crowd during their screening. Many filmmakers came, creating a rich experience for everyone in attendance.

"This was the first year we had such a huge amount of directors in attendance," Eric adds, "to us, this is what it's all about - getting together, sharing ideas, meeting other talented people, and having the chance to network - all while screening your film."

Keep your eyes open for their festival in 2011 ... and ... if you happen to be in Atlanta, stop and say hi to Eric, Beth, and Lisa and check out some amazing independent horror films.



Some of this year's winners: Left to right: Mary Brunell (Scarlatina), Brian Singleton (Mistwood Forest), Gary Chason (God Bless Your Love), Amy Rodriguez (True Nature) and Mark Madix (Cyrus: Mind of a Serial Killer).

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NEXT ISSUE

Next year marks the 100th birthday of Vincent Price, and while many will be celebrating what is quickly becoming known as the Vincentennial, we at *HorrorHound* feel it our duty to celebrate the life of "The Crown Prince of Horror" the only way we know how - with a full retrospective spanning Vincent's career in horror, pop culture and beyond. Many of his old friends have generously contributed memorials, as well as artwork tributes and rare images from the life of this cinema icon.

While looking back at the life and film work of Vincent Price, one can't ignore the fact that the majority of Vincent's pictures boasted some of the greatest movie poster artwork ever conceived. Now, in a time where painted posters are a near-extinct advertising form, we take a look back at the greatest movie-poster artwork to ever grace theaters - and the artists behind this lost craft.

Considering the impact Vincent Price had on cinema - horror in particular - we thought next issue would serve as the perfect opportunity to go crazy, as the *HorrorHound* staff compiles our list of the 100 Greatest Icons in Horror... whether in front of the camera, or behind it, we list our picks for the most influential, impactful and most popular names in the genre's 100 year history! Who makes the cut? Find out next issue!

HorrorHound returns with an interesting article regarding the goniest television show of all time! Highlights from *HorrorHound Weekend: Cincinnati* will accompany the rest of our regular columns, including *The Video Invasion*, *Kiley's Krypt*, *Horror's Hallowed Grounds* and *Fantasm* - all this and more in *HorrorHound* #27, available this Christmas! 🎄



CONVENTION CALENDAR

Horror Movie Conventions and Autograph Shows:

Chiller Theatre

October 29 thru 31st, 2010

Parsippany, NJ

www.chillertheatre.com

(Featuring a *City of the Living Dead* 30th anniversary cast reunion and much more!)

HorrorHound Weekend

November 12 thru 14th, 2010

Cincinnati, OH

www.horrorhoundweekend.com

(Featuring *Malcolm McDowell*, *Julian Sands*, *Linda Blair* and a *Re-Animator* reunion!)

Monster Mania Con

March 11 thru 13th, 2011

Cherry Hill, NJ

www.monstermania.net

(Guest list TBD)

HorrorHound Weekend

March 25 thru 27th, 2011

Indianapolis, IN

www.horrorhoundweekend.com

(Featuring a *Killer Klowns* reunion and much more!)

Cinema Wasteland

April 1 thru 3rd, 2011

Strongsville, OH

www.cinemapasteland.com

(Featuring *Evil Dead* and *Cannibal Holocaust* reunions!)

Monsterpalooza

April 8 thru 10th, 2011

Burbank, CA

www.rubberroom101.com

(Guest list TBD)

Motor City Nightmares

April 15 thru 17th, 2011

Sheraton Novi, MI

www.motorcitynightmares.com

(Guest list TBD)

Texas Frightmare Weekend

April 29 thru May 1st, 2011

Dallas, TX

www.texasfrightmareweekend.com

(Featuring *Robert Englund*, *Clive Barker* and much more!)

*See next issue for more show listings.

Film Festival and Haunting Tradeshow Events:

Dark Carnival Film Fest

November 19 thru 21st, 2010

Bloomington, IN

www.darkcarnivalfilmfest.com

Underground Horror Fest II

March 5th, 2011

Tulsa, OK

www.myspace.com/undergroundhorrorfest

Hauntcon

(Haunted Attraction National Tradeshow and Convention)

April 27 thru May 2nd, 2011

Louisville, KY

www.hauntcon.com

West Coast Haunters Convention

May 13 thru 15th, 2011

Salem, OR

westcoasthaunters.homestead.com

Pittsburgh Horror Film Festival

June 3 thru 5th, 2011

Pittsburgh, PA

www.pittsburghhorrorfilms.com

Vincentennial

May (all month), 2011

St. Louis, MO

Vampire-Con

June 24 thru 26th, 2011

Los Angeles, CA

www.vampire-con.com

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HORRORHOUND HALL OF FAME "The Birds"

In every issue of *HorrorHound* we dedicate one page to pay tribute to one of the more notable films in the horror genre. Films which made an impact on cinema, and are deserving of the attention of film lovers everywhere. In the past we have given this honor to such films as *Night of the Living Dead*, *The Wolf Man*, *Halloween*, *A Nightmare on Elm Street* and *Psycho*. This issue, our *HorrorHound* Hall of Fame induction is yet another of Alfred Hitchcock's great accomplishments in cinema – *The Birds*.

While the 1950s gave way to the giant-animal attack films Alfred Hitchcock delivered a more insidious form of horror. Throughout the '50s, everything was big. Radiation gave way to giant tarantulas, leeches, ants ... even colossal humans attacked theaters. But it was in the '60s that Hitchcock exposed us to real-life horrors, starting with *Psycho*. Nuclear deformities were a real fear for many (in the way that giant tarantulas could attack Washington, of course), but it was the idea that your next door neighbor could pose a serious threat ... that was true fear.

But what if nature itself could wreak havoc? We have been surrounded by deadly animals since the beginning of mankind, but a calculated attack from the wild was a jolting and unsuspecting horror that truly gripped the nation when Hitchcock's *The Birds* was released in 1963.

The Birds was based on a novella by Daphne du Maurier, an English author and playwright. Written in 1952, this was Daphne's third feature story to be translated into film by Alfred Hitchcock (which also included *Rebecca*, which won the Best Picture Oscar in 1941, and *Jamaica Inn*). (Daphne was also responsible for the story, *Don't Look Now*, which was released as a feature film in 1973, starring Donald Sutherland and Julie Christie.)

The story was ingenious. Never before had something as innocent and everyday as our feathered friends in the sky been suspect of devious or even murderous behavior. Set in California, *The Birds* follows the chamber of Melanie Daniels (played by Tippi Hedren) as she travels to the small town of Bodega Bay in search of a man she had previously met, named Mitch Brenner (Rod Taylor). Soon enough, the characters find each other, and they – and the entire town – become terrorized by flying seagulls, crows and other winged fiends. The movie starts off slow, with single attacks on the star and background players, before the onslaught ensues. The local school children are attacked leading to a diner sequence in the small town where everything comes to a head, thanks to a mass-bird attack. A gas station explodes as seagulls swoop into the area and mass hysteria breaks out, killing many in an iconic moment, Tippi Hedren becomes trapped in a phone booth as birds viciously fly into the glass walls ... a man runs



by Nathan Hanneman

by, covered in both blood and obnoxious seagulls – one of Hitchcock's finest horrors caught on film.

Boarded up in Mitch's home, along with his family, Melanie and the shocked survivors attempt to leave town and escape this avian nightmare! The film does a terrific job of foreshadowing the impending events, from a bird colliding with Tippi's character early in the film to the emphasis given to a jungle gym, consistently shown to have multiplying birds perched atop.

The film was shot using a number of techniques, from utilizing real birds and fake birds to using composite plates of flying birds layered over the actors (early green-screen work) during mass attack sequences (shouty by today's standards, but very effective in execution regardless, in fact *The Birds* was nominated for an Academy Award in the category of Special Effects). One thing was for sure, *The Birds* didn't ease the anxiety of those afflicted with ornithophobia (i.e. the fear of birds) in Americans, or audiences worldwide.

Thanks to *The Birds*, the animal-attack movie became one of the most popular sub-genres in horror, as *Day of the Animals*, *Jaws*, *Cujo*, *Grizzly*, *Venom*, *Frogs*, *The Pack* and dozens of others soon followed. Even

today, the animal-attack movie seems to creep its way back into cinemas yearly (i.e. *Piranha 3D* ...). While animal-attack movies weren't invented by Hitchcock, the way they were used in cinema was streamlined by the suspense master, and films to this day hardly stray away from the simplistic idea that animals may just attack. ... No mind control, nuclear influence or supernatural elements are needed in eliciting this fear – thanks to *The Birds*.

A sequel, *The Birds II: Land's End*, was released in 1994. The movie was made-for-TV release and was dismissed by many as a failure to re-spark the charm of Hitchcock's original. In fact, the film's director, Rick Rosenthal, took his name off the picture (using the classic pseudonym, Alan Smithee.) It featured co-star Tippi Hedren in a different role from the original.

In years since, Universal Studios hosted a special 3-D *The Birds* exhibit, in pairing with a Hitchcock *Psycho* stage show, allowing viewers a chance to feel like they were part of the action as birds flew around the theater in amazing 3-D. The exhibit unfortunately was closed in 2003 to make way for a *Shrek* exhibit. ...

Just like most of Hitchcock's films (*Psycho*, *Dial M for Murder*), *The Birds* is set to be remade for potential 3-D release. Naomi Watts has been regularly pegged to star as Melanie Daniels, with Dennis Haysbert currently rumored to be in the director's chair. Unfortunately, the film has been in developmental hell since 2007. 🐾



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